

THE NIGHTS INSIDE

A play in Three Acts

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Persons

Natalie – an African-American woman of middle age who was previously a prominent member of a militant political group, referred to as the Movement. After the Movement fell victim to COINTELPRO, she fell into depression and drug addiction.

Louise – her childhood friend who was for a while also a member of the same movement, though not as deeply involved. After its collapse, she became a registered nurse and has for some years looked after Natalie.

Misty – a white girl possibly in her late-teens but perhaps quite a bit older. She is a psychiatric patient and drug user. Perhaps also an experienced prostitute.

Tracy – a white woman in her 30s; a long-time addict and prostitute, also a psychiatric patient.

Dr. Rivera – a woman in her early 30s; of mixed Hispanic and Native American ethnicity; she is the psychologist on the ward.

Dr. Butler – a white woman in her 50s; the psychiatrist on the ward.

Ms. Metcalf – a white woman in her 50s; the head of social work on the ward.

Joe – an African-American man in his 50s or 60s. A former police officer; he is the senior attendant on the ward.

Charlie – an African-American man in his 20s or 30s. He is recently hired as an attendant on the ward. He is also a musician.

Place: a psychiatric hospital.

Time: any time from the mid-90s to the present.

ACT ONE

SCENE 1

[The day room of a state psychiatric hospital. Late morning. MISTY and TRACY are hanging out, lying on beds on one side of the room; NATALIE is asleep curled in a fetal position on the floor or perhaps on a pallet or cot.]

[TRACY and MISTY raise a racket – protesting being there: Tracy is teasing the new attendant, CHARLIE. MISTY plays her guitar and sings, loud and raucous.]

TRACY

Charlie – hey Chuckie boy, looking pretty cute, looking pretty hot. Let’s see what you’re packing down there. Let me out, Charlie, come on, baby, come on.

[MISTY has a guitar and sings a parody of “Mr. Tambourine Man.”]

MISTY (partly overlapping)

“Hey Mr. psych attendant man, / pl-ease let me out/ I’m not crazy /and I really don’t want to be here...”

[During this, NATALIE growing more agitated, is pursued by a terrible nightmare:]

NATALIE (as though warding someone off – ad lib)
...no no NO...stay AWAY...NO!...

TRACY (partly overlapping)

Hey Charlie, new boy on the job, I wanna see what you’re packing down there, Charlie boy. Come on honey, I’m not gonna bite it. Charlie, you are one fine looking dude, tell you that much.

(to MISTY)

We got to butter them up.

(going to Misty)

Don’t need to worry about it, baby, I’ll take care of you.

MISTY

I know. I’ll always do what you want, Trace, I’ll always do what you want, you know.

TRACY

That's right. And everything will be good, don't worry. We done this before. Hey, watch this.

Charlie, Charlie the attendant -- when I saw you, Charlie, I knew. And I know you did too. If you really love me, you'll get me out. We can run away together, Ch-ar-lie...

MISTY (faking delirium)

Doctor, a ghost was walking in my room. Doctor, doctor...the attendants have rats and scorpions and spiders in their faces, doctor...the floors, the walls are washed all in blood – oh help, save me...(breaks down laughing)

NATALIE (partly overlapping, and as though warding off something)

...no no no ... no please ...

NO! NO! NO!

(waking up suddenly)

Who?...who are you? where is this? (getting up quickly – calling out to the place itself, past the wall that is obviously there)

I demand to see my lawyer! I have NO business in THIS. PLACE!

MISTY (has gotten her guitar, and now is furiously strumming)

Yeah a hey hey hey HEYuh YEA-a/ We are gonna bring this wall down/ SING IT DOWN

down down

down down down

TRACY (to NATALIE, coming over)

There's no one will hear you. It's night. Even though it's morning. Doesn't matter how loud you yell.

What are you here for? What did they arrest you for? – hmm? tickly tickly tickly (tickling her)

NATALIE

Stop stop, please thank you, stop.

MISTY

I was waiting for the bus. I could see the people at the bus stop– their thoughts in their mind were like wings all around them, they had halos. I could see their hearts pumping inside their head – and the blood was like bright and glittery like stars going out all around them. It's true, it's all true, it happened. I do have problems.

TRACY

She always say stuff like that, don't believe half of it.

MISTY

Now they give me all these drugs and now I'm better now.

TRACY

Were they rough, did they hurt you?

NATALIE

Yes, they did.

TRACY (tickling NATALIE)

Tickly tickly tickly

NATALIE

Please please no – Please – stop....

MISTY (calling to TRACY from the bed on the other side of the room)

Come on, Tracy get over here.

MISTY (to Natalie)

You thought I was a monster, or some kind of a demon or something. You were thrashing all around. It's just me – see.

(She stands to display herself.)

[ENTER JOE.]

TRACY

Hey Joe, where's your friend?

MISTY

“Hey Joe,
I heard you shot your woman down...”

“Hey hey Joe...”

JOE

Hush that up now. You two settle down be quiet.

[JOE goes to NATALIE.]

JOE (trying to examine her for bruises)

Were they rough with you, what happened? Let me see.

NATALIE
No, I'm fine.

(He continues to try to examine her.)

No, I'm sorry, I am not getting involved –

JOE
I'm not talking about that –

NATALIE
Besides – I'm taken. All right?

JOE (to the others, who have been giggling)
You hush over there. You're going out soon, get ready, stop gawking.

JOE (as though trying to be confidential)
All right look –

NATALIE
Would you please please please

JOE
(to offstage) Hey Charlie, come get your people.

(back to NATALIE)
We know. Ok? Be quiet now.

NATALIE (getting up)
Excuse me – I need to see my lawyer – and my friend (announcing loudly) who is a charge nurse at the county medical center.

[ENTER CHARLIE.]

JOE
Hey there he is. Ok, so – first day on the job, you get to have some fun. Take your girls, they're going on an outing.

CHARLIE
Outing ha? Where?

JOE
Just take them out to the van, they'll tell you.

TRACY

Hey Chuckie baby, new guy on the block (grabbing at his zipper) tickle tickle tickle

CHARLIE (surprised, not amused)

Hey – hey – hey –

JOE

Yeah you better watch her.

JOE (to NATALIE, more distanced than before – official)

Dr. Butler says you have to go into the quiet room for a while.

CHARLIE

All right come on, van's waiting.

JOE

Yeah take 'em out.

[EXIT CHARLIE with TRACY and MISTY.]

[ENTER MS. METCAFF]

Ms. METCALF

I'll take it from here, Joe, thank you. Well it's our new guest, how nice...I haven't had that much of a chance to speak with you yet, I've been so busy... and how are you feeling? – that's fine, Joe, really. You can leave us alone now.

JOE

I was told Dr. Butler wanted to see her.

Ms. METCALF

That's not until later.

JOE

I was told Dr. Butler said for her to rest in the quiet room and then she wants to see her.

Ms. METCALF

I don't care what you were told. Am I making myself clear? Now please.

JOE

Yeah all right, that's fine. I notice, though, you don't usually pounce on new patients quite so quick.

Ms. METCALF

Well you should talk, I would say. So, thank you now, and that will be enough.

JOE

Yes, that's right, it will be.

[EXIT JOE.]

Ms. METCALF

I think you'll be so much more comfortable in the quiet room. Just for a little...and I just wanted to –

NATALIE

You're trying to put me in solitary confinement. I've been there before, ok? And where's my friend Louise?

Ms. METCALF

Louise, just called for you. It must be nice to have such a devoted friend. And I just wanted to ask, has our friend Joe been bothering you?

NATALIE

No. No. He hasn't.

Ms. METCALF

That's good. Attendants like Joe are to 'attend.' They're not counselors, and they're not to become...personal companions. I just wanted to make that clear. So now, come along please.

(NATALIE does not move.)

Ms. METCALF

Do you understand?

NATALLIE

Yes. I...understand....

Ms. METCALF

Good. Please, this way, just for a little bit. And maybe we can talk for just a bit.

[EXIT NATALIE led by Ms. METCALF.]

SCENE 2

[But in the hallway, they encounter Dr. BUTLER and Dr. RIVERA just emerging from a meeting.]

(CHARLIE re-enters, and stands there watching.)

BUTLER (to Dr. RIVERA)

So yes, as I meant to say, with regard to these problematic young women –

NATALIE

I should not be here!

CHARLIE

Hey hey

Dr. BUTLER

I'm sorry?

NATALIE

You know I should not.

(JOE has re-entered.)

Dr. RIVERA

Charles –

NATALIE

You know what's going on here, you know I do not need to be here, and you're not keeping me here.

This (she lunges at Dr. Butler) –

(CHARLIE moves to restrain her)

CHARLIE

Whoa whoa (grabbing her)

NATALIE

Has been done!

Before!

CHARLIE (holding her)
You cut that now.

JOE (intervening)
No, you cut it out. Don't you touch her like that!

CHARLIE (backing away)
Hey fine fine.

JOE (to everyone)
Let her say what she wants. You all let her say what she wants!

Ms. METCCALF
Joe, I have had about enough –

JOE
It's her right to say what she wants.

Ms. METCALF
It's not her right to jump on people.

Dr. RIVERA
(to Dr. Butler)
Are you all right, doctor?

Dr. BUTLER
Yes yes, I'm fine.

CHARLIE
Unless of course there's some kind of whatever going on with the two of you...heh.

Ms. METCALF
All right, enough.

NATALIE
You don't talk about me like I'm some kind of – something. A thing. One of your charts.

Dr. RIVERA
No one's doing that.

NATALIE
A "diagnosis."

Dr. RIVERA
No one is doing that.

Dr. BUTLER

You've been working with her, Dr. Rivera?

Dr. RIVERA

Yes, of course. We have been – a little. Isn't that right Natalie?

NATALIE

Yes.

Dr. RIVERA

And it's been –

NATALIE

For once, for once...wonderful....

Dr. RIVERA

We just started. And she'll be in group – pretty soon.

Dr. BUTLER

You've seen her chart.

NATALIE

Don't talk about me like I'm not here. Which I should not be.

Dr. RIVERA

I understand. And no one is doing that. We'll be seeing each other shortly. Can you please calm down for me?

NATALIE

Yes, all right. I'm sorry...I'm sorry.... Well, all right....I always – Why am I always...the one who...does not fit in? And I always have to try to change...whatever it is...on and on, you know, on and on....

Dr. RIVERA

We can explore all these things later. That's what we've been doing. You know.

NATALIE

You have to help me.

Dr. RIVERA

I'm trying to. You know.

NATALLIE

You are the only one who ever has.

Dr. RIVERA

Thank you for saying that.

Dr. BUTLER

All right – Ms. Metcalf – and yes, thank you, Dr. Rivera. You have a way, there is no doubt. And I don't think sedation or restraint is needed...

Dr. RIVERA

No no, they're not.

NATALIE

I don't need restraining. I'm restrained – see? I'm fine. Sedation – I've had enough of that.

Ms. METCALF

Come along now, Natalie. You really do need some quiet time.

Dr. RIVERA

We'll be seeing each other in only about an hour.

NATALIE

I look forward to it, yes. Thank you.

Ms. METCALF

Charles, take her please

CHARLIE

Sure.

(reaching for Natalie)

Come on now.

JOE (stepping forward)

I'll do it.

(Charlie persists in reaching out to Natalie.)

JOE

I said I'll do it! You don't get so touchy feely all the time with the different women.

CHARLIE

Sure – fine, fine.

[EXIT NATALIE led by JOE. EXIT CHARLIE in different direction.]

SCENE 3 The same place. Dr. B and R alone.

Dr. BUTLER

Very well, now as I was about to say – this girl, this Misty –

Ms. METCALF

Her actual name is Margaret.

Dr. BUTLER

Margaret Misty, yes that's fine – whom Dr Rivera is also working with –

Dr. RIVERA

Yes.

Dr. BUTLER

To be honest, this girl does not seem to be doing well. You see how she's acting out lately, we've had these reports. And now you're pursuing this same non-standard treatment with this new one, this Natalie.

Dr. RIVERA

It did not used to be non-standard, doctor. It was quite standard for a long time.

Dr. BUTLER

Yes well, when was that though?

Dr. RIVERA

But I always appreciate your advice, of course. I do think that we need to be flexible in these cases.

Dr. BUTLER

Well with regard to this one in particular, this Natalie. My impression was of paranoid schizophrenia – ideas of reference, paranoid delusional system –

Dr. RIVERA

I don't really see that, doctor. There's severe trauma. I'm trying to explore that. I need to take her very gently back through some of these terrible things.

Dr. BUTLER

Well, we'll deal with this later. I have other things to attend to right now. But keep me informed.

Dr. RIVERA

Yes, of course. As I say, I always appreciate your advice.

Dr. BUTLER (already turning away)
Yes, of course.

[EXIT Dr. RIVERA.]

[Dr. BUTLER and Ms. METCALF begin to move off toward their office.]

Dr. BUTLER (looking through papers, charts)
Ms. Metcalf –

Ms. METCALF
Yes, I'll be there, doctor.

Dr. BUTLER
What medication do we have for her? I don't see it here.

Ms. METCALF
I'll correct all that later.

Dr. BUTLER
Good please do, make sure these medication records are in order – we don't want any problems with this as well.... And what's the story with our friend Joe? He was drunk again I believe.

Ms. METCALF
It's been happening a lot lately. Again.

Dr. BUTLER
Is this a problem for us?

Ms. METCALF
I'm not sure.

Dr. BUTLER
Well you'll take care of it if it is?

Ms. METCALF
If necessary, yes.

Dr. BUTLER
Good.

(They continue in Dr. BUTLER'S office.)

Dr. BUTLER (going to her desk)
I need to write out some new prescriptions for our girls. Ms. Metcalf, what is this we hear regarding the police? Why are the police coming here?

Ms. METCALF

Well doctor, this Natalie has a whole history with the court system –

Dr. BUTLER

Is it the police or the FBI? because I've heard both.

Ms. METCALF

It's the latter.

Dr. BUTLER

When were they here? Are they coming back?

Ms. METCALF

They were here last week. I don't know if they'll be back.

Dr. BUTLER

Have they been at the other clinic too?

Ms. METCALF

Not that I've heard. I can check.

Dr. BUTLER

Yes, please. About your recent hire, this Charles. How's that working out?

Ms. METCALF

He's fine.

Dr. BUTLER

It seems he has a criminal record.

Ms. METCALF

Yes, that's true. But I don't think it'll interfere with his work here.

Dr. BUTLER

Well, I hope you know what you're doing.

(Dr. BUTLER begins writing out some prescriptions.)

Are these the same agents that we've seen before?

Ms. METCALF

No, they're different ones.

Dr. BUTLER

Well, as far as this Charles is concerned, I hope that will turn out all right. I know how it is to take a chance on someone. Look at me – with our Dr. Rivera. A quaint believer in ‘the soul,’ ‘free will,’ – all these folk ideas.

Ms. METCALF

She has a “dream catcher”– have you seen it? This kind of bow thing with a feather....

Dr. BUTLER

Yes, I know. I’ve seen it.

Ms. METCALF

That’s what they call it, I guess.

Dr. BUTLER

Yes.

Ms. METCALF

On the wall of her office. She’s part Native American, you know. Of some sort.

Dr. BUTLER

Yes. And all that is fine. She believes in dream analysis. The mind, subjectivity – all these folkloric ideas. Actually, her research on trauma is quite good. But I think medication, electro-convulsive treatment – psycho-surgery has been very unfairly stigmatized, in my view – if there’s problematic tissue, excise it, and there you are. The most efficient solution is best. Here you go – new prescriptions for our girls. Keep me posted on our new headache, Natalie. And keep an eye on your new man. We don’t want any repeats of our past problems. You know what I’m talking about

Ms. METCALF

Yes, I know. I’ll do all that. I think he’ll be fine.

Dr. BUTLER

Good. You saw something in him, I take it.

Ms. METCALF

You might say that, yes. He reminded me of my husband a little. I guess. When he was young. I have to admit...

Dr. BUTLER

Yes, very well. A sentimental connection there, perhaps. I won’t explore that further. But make sure, please. I have to go. Or I’ll be late.

[Exit Dr. BUTLER]

[Exit Ms. METCALF]

SCENE 4 Visiting area adjacent the quiet room.

[ENTER NATALIE led in by CHARLIE.]

NATALIE

They don't even trust me to get from one room to another.

CHARLIE

Just helping you out a little, that's all. Your friend will be here in a minute. I'll bring her.

NATALIE

Thank you.

CHARLIE

Sure, no problem.

[EXIT CHARLIE.]

[ENTER JOE. He has avoided encountering CHARLES.]

JOE

Are you all right, girl? You looking kind of down now.

NATALIE

I'm fine. The air goes out of me sometimes, that's all. Thank you.

JOE

Your friend's here, I'll bring her in.

NATALIE

I think Charlie said he was doing that.

JOE

Oh ok. Well I'll let him do it then.

NATALIE

Any word about my lawyer?

JOE

Not that I heard. I'll ask Ms. Metcalf. She handles the legal things.

NATALIE

Thank you.

JOE

Sure. I'll go see if I can find her. Maybe get some information. Meantime, don't want you to worry.

NATALIE

Thank you. I'm sorry that I'm so much trouble.

JOE

You're no trouble. Don't be thinking like that.

[EXIT JOE.]

SCENE 5

[Enter LOUISE led by CHARLIE, who retires.]

LOUISE

Well, I suppose you have to be told – the FBI is coming around.

NATALIE

Yes, that is what I heard.

LOUISE

But I don't mean just here. My house. You have to help me.

NATALIE

Louise, I don't know anything.

LOUISE

Well, obviously you do. You know perfectly well what they want.

NATALIE

Something about Charles. What else would it be? That's all ancient history.

LOUISE

Not to them.

NATALIE

Charles was a criminal. He had no business being in the movement.

LOUISE

They're putting pressure on others too.

NATALIE

I don't want to know anything about him.

LOUISE

People who used to be with us. Who –

NATALIE

I do not want to know anything about him.

LOUISE

– people who now have important positions, who can do a lot of good for others. Just like what you wanted to do.

NATALIE

But failed to do –

LOUISE

I'm not saying that –

NATALIE

It was all to no purpose –

LOUISE

No, Natalie – and they're running into all kinds of problems. You know what I'm talking about. They want information. They want to make a deal.

NATALIE

The answer is no.

LOUISE

Can't you think of others for once? Does it always have to be about your "ideals"? Always? Look where it's got you.

NATALIE

I know where I am, Louise. It has not escaped my notice. Did they lock the door behind you when you came in? Yes. They did. I'm locked in here. You want me to be an informer. Isn't that right?

LOUISE

No.

NATALIE

Yes. That's what you're asking. I can hardly believe it. But I'm not going to do it. I've never done it in the past. I'm not going to do it now. If the FBI wants – or if anybody wants information about what happened back in those days, they can find it out for themselves.

LOUISE

There could be consequences. For others. And for you too. And maybe we've...maybe we've already seen that.

NATALIE

I lost my son. That's what you mean. Was he murdered? I don't know. He's gone. It hasn't been that long – it seems only the other day he was standing right there. I can still see him, I can still hear his voice. He's only been dead – is he really gone...? I wake up at night wondering – it seems incredible – it's only been a few weeks.... My son was my dream. And now my dream is dead. I don't know what else to say.... I don't know what else to say. I know you came here to help, but I don't know what you can do. Maybe leave me alone

now, please. I'm tired. You can't imagine. Let me just stay in here for a while – I've been here a week now. I don't know what's going to happen after this.

LOUISE

All right. All right, that's fine. I have to go to a staff meeting at the hospital. I'll be back to see you later. Is there anything you need?

NATTALIE

What I need, no one can give me. No. Thank you.

(LOUISE gets up to leave. Then she pauses.)

LOUISE

Maybe Martin's widow will help. She was just as good a lawyer as he ever was. Better, some people thought.

NATTALIE

I don't know about that Louise, really....

LOUISE

And I've been trying to get in touch with Charles as well.

NATTALIE

No, don't do that.

LOUISE

He might be able to help. He has so many connections.

NATTALIE

I know what his connections are. No, I don't want you to do that. Charles is a criminal Louise, you know perfectly well.

LOUISE

You knew each other a long time. There's still a great deal there. Don't you think ? –

NATTALIE

That was long ago, he's nothing to me now. And what is he to you, by the way?

LOUISE

Let's not get into that all over again. If you're going to start in with that I'm just going to leave right now, and no I haven't seen him and no I don't know where he is, but maybe I can find out. If you want me to. If not, all right, fine. But we still need a lawyer to help you out here. And to help with other things too.

NATTALIE

You mean my son's money?

LOUISE

Again, Natalie if you're going to insult me, and especially in that way, after everything that I've done for you – not just now but for years, for years, that's fine. As I said, I have to go.

(LOUISE turns to leave again.)

NATALIE

Lou. Wait.

(going to her, reaching out)

I'm sorry I'm sorry I'm sorry. Thank you. (They embrace.) Thank you for everything.

LOUISE

Sure.

NATALIE

After all we've been through together, I hate to drag you through – still more. It seems like there's always more.

LOUISE

Don't worry about it, Nat. We'll get everything straightened out. I just want you to rest and get better.

NATALIE

Ok. Ok.... Lou, listen Lou – please please don't let me stay here much longer. Don't let them do anything to me. You know what I'm talking about. You know what's happened to some of the others. That's why I'm here.

LOUISE

No, Natalie, no –

NATTALIE

That's why I've been put here. That's what they want to do, that's why they want me in here.

LOUISE

You know it's not like that. But I will, I will do everything I can. Really, I will. I want what's best for you. You know that. Now don't worry so much.

NATTALIE

Lou, I always trust you. You know I always need you, I've always relied on you. Way too much. I know it's way too much.

LOUISE

Get some rest now.

NATTALIE

All right....When will you be back?

LOUISE

I'm not sure. But I won't be long. Don't worry. Just try to get some rest. Ok?

NATALIE

Yes, sure.

LOUISE

Ok.

[Exit LOUISE.]

[Enter CHARLIE, after a moment.]

CHARLIE

All right, hey. Everything all right here? Hey ok, great. So I think you've got an appointment? Yah that's what I thought. Ok....

NATALIE

Where's Joe?

CHARLIE

Joe's doing something else. My name's Charlie. I think you've seen me before, right?

NATALIE

Yes of course, hi Charlie sure...also I wanted to talk to Louise a little bit more. Has she left already?

CHARLIE

I think she's talking to the doctors.

NATALIE

Talking to the doctors. Oh, she is? Really? But where's Joe? I thought he was going to be here.

[ENTERS Ms. METCALF]

Ms. METCALF

Hello there. Hello Charles.

CHARLIE

Yeah hey.

Ms. METCALF

Natalie, what's the problem? What is it now? – again.

NATALIE

Why is my friend Louise meeting with – who's she meeting with?

Ms. METCALF

We don't need to talk about that

NATALIE

Why didn't she tell me?

Ms. METCALF

I don't know, but you can't act out like this. Charles, make sure that the group room is set up and that everyone gets there on time.

CHARLIE

Yeah ok.

Ms. METCALF

Thank you.

[Exit CHARLIE]

NATALIE

I'm not "acting out." I want to know what's going on, and why I'm even here.

Ms. METCALF

I think you know why you're here. You have a group now. I want you to go back to your room and rest. You still have a few minutes. And we also need to talk: You must learn to adhere to the rules.

NATALIE

It's not normal to keep someone this long, for just observation.

Ms. METCALF

You're not here only for observation. I think you know that.

NATALIE

No, I do not know that. If I'm actually being treated – then why? For what? I demand to see my lawyer. Where is Louise?

Ms. METCALF

I can't talk about that now.

NATALIE

Talk about what?

Ms. METCALF

If you continue this way, I will be forced to curtail visits, including hers. And if there are more disruptions with other patients – strange relationships with some of these young women. I cannot be having anything like that.

NATALIE

What are you talking about? Besides – they're my friends. Ok? I've been talking them. So therefore, what? What else do I have to do in here? I'm sorry if you don't like it.

Ms. METCALF

It's been having a negative effect. We request that you stop.

NATALIE

Fine. Speaking of which: I keep hearing strange rumors from these girls.

Ms. METCALF

I would not get into any of that. It's not a good idea. Now, as I say –

NATALIE

I'm not going to be here and be just run over by you. I'm not going to be victimized – again. I'm not having...anything done to me That happened before. I just barely recovered. I was a political prisoner of the government of the United States. They did that to me in order to silence me. To deprive me of my mind, my will, my memory. It didn't work. I still have my mind. I still have my will. And I remember everything.

Ms. METCALF

Natalie, I celebrate that. I really do – your intense will, your determination to recover.... It's all very commendable. I wish all our patients had it. But I must ask you to adhere to hospital rules more strictly from now on. Now as I understand, you have an appointment, so why don't you come along with me now. I'll accompany you there.

NATALIE

I can get there by myself, but that's fine. I see I have no choice. For now.

Ms. METCALF

Yes, that's right. Please come along now. Yes.

[EXIT NATALIE led by Ms. METCALF.]

SCENE 6 Dr Butler's office

[Ms. METCALF enters. Dr. BUTLER is there. The both set about fiddling with paper work in some haste.]

Dr. BUTLER
Is she out there?

Ms. METCALF
Yes, I'll get her.

Dr. BUTLER
She's a nurse at the county? we're told. Is that right?

Ms. METCALF
Yes. In the ER.

Dr. BUTLER
ER, I see. Anywhere else?

Ms. METCALF
Not that I know.

Dr. BUTLER
Perhaps check on that.

Ms. METCALF
Yes, sure.

Dr. BUTLER
What does she know?

Ms. METCALF
I'm not sure. I don't think much.

Dr. BUTLER
Yes, very well. That's how we'll play it.

Ms. METCALF
Yes, all right. I'll get her.

Dr. BUTLER
Wait. You were telling me about her power of attorney – does she have medical authority?

Ms. METCALF

Yes, she does. I checked.

Dr. BUTLER

Does the patient herself know?

Ms. METCALF

Actually, I'm not sure.

Dr. BUTLER

Well you know what you have to do.

Ms. METCALF

Yes, of course.

Dr. BUTLER

**I have to leave to make a phone call to the other clinic. I'll come back later and –
make my “grand entrance.”**

[EXIT Dr. BUTLER]

SCENE 7

[ENTER LOUISE to Ms. METCALF]

Ms. METCALF

Dr. Butler had to take care of something at our other clinic.

LOUISE

I see.

Ms. METCALF

So this would be for an extended hospital commitment.

LOUISE

Yes, well...I don't know if I want to go that far. She's had these things before.

Ms. METCALF

I know. I understand. But I can't help think of the great deal of care you've had to give. For so long. It must be tiring.

LOUISE

Yes, it is. That's true.

Ms. METCALF

It really would be a step in the right direction, I think you can see – for both of you.... Now, there would be an extended arrangement – “assisted outpatient treatment.” That's what it's called.

LOUISE

This is after she's out –

Ms. METCALF

Yes -- an ongoing medication regimen, that would help her to remain stable, functional.

[ENTER Dr. BUTLER.]

Ms. METCALF

But here's Dr. Butler.

Dr. BUTLER

Hello, hello. You're Louise.

LOUISE

Yes.

Dr. BUTLER

Yes, we've heard. Well we have the opportunity to substantially improve things with your friend. I'm sure Ms. Metcalf has explained. We see from her records she's been through this before. All the more reason to take a decisive approach now. These conditions can become catastrophically worse if they go on too long.

LOUISE

I have to say... I have to be honest – I just...I don't think I want to do this just yet – she's been through this before, and always come through. She's strong. You can't imagine. So, for now, if you don't mind –

Ms. METCALF

Of course. We understand. Maybe we can talk more later....

Dr. BUTLER

Very well. I know you appreciate the importance of prompt action, but, by all means, we defer to your decision, at least for now. I have to remind you – I will eventually be forced to make a final decision. The state will require that at some point.

LOUISE

Yes, I understand. Of course.

Dr. BUTLER

Well.... A pleasure to have met you.

[EXIT Dr. BUTLER.]

Ms. METCALF

Well I'll let you out. One thing also I wanted to say, we might have to make some adjustments in her visiting arrangements. But we can talk about this later.

LOUISE

Yes. All right. Thank you. And thank you for your time

Ms. METCALF

Yes. Of course.

SCENE 8 The recreation area.

[ENTER MISTY and TRACY.]

TRACY

This new guy better than the ones before. When they're shifting around, that's always good. Then they don't notice stuff.

MISTY

Yeah ok. So then you like him kind of –

TRACY

Yeah I guess. Not supposed to smoke. Don't care – do what I feel like. On the street now almost 20 years – no one told me what to do – not then, not now. Evil – you know – can't you feel it? – evil, evil things around. Don't you see it when some of them attendants come in here, the look they give us? We still women. Say what you want. I used to be nice, real nice. Yeah, heh.... Now look. But I'm still a woman. Not as old as I look. And down there – mmm – not old at all. I still got what they need. So do you. Ain't that right?

MISTY

Yeah maybe. Maybe not as much as you. I don't know.

TRACY

Don't sell yourself short. You get homeless, it ages you. I'm out there. I'm just wandering – 20 years, 16 to 36. I had to turn tricks just to get by. It's what you have to do. You stick with me baby, ok?

MISTY

I know – I will, I will.

TRACY

Really, I'm serious.

MISTY

I will, I promise.

TRACY

Yeah, this place is evil, I'm telling you. You got to get out, but you don't want to be out there by yourself – on the street by yourself. You need me to clue you in, you're kind of new.

MISTY

I know Tracy, I know. You're right...I always listen to you, you're older and wiser.

TRACY

That's right I am. You stick with me, we'll work this just fine.

MISTY

I'm still kind of worried though.

TRACY

No need to worry ok? You want to be in here? No, you don't – with these bitches? You want to get sent over there? You don't want that, let me tell you. You know, girls go over there, they don't come back.

MISTY

I know, you don't have to tell me about it.

TRACY

I'm just saying and you don't want that, the street by yourself. I think you know, after some of the stuff that happened. Unless you're lying to me.

MISTY

No, I'm not lying to you.

TRACY

So you will, right?

MISTY

Yes, sure. I will. Sure. I'll do what you say. Whatever. I feel better since she's been here, you know?

TRACY

Yeah ok. I don't know, she got all kinds of money, I guess. Wish I could have some. Where it come from? you know? from her son?

MISTY

Yeah, he was a singer.

TRACY

He got shot? someone was saying.

MISTY

Yeah it happened just a little while ago. Rafe he called himself, or Rafer, something like that – I can't remember. It wasn't my type of thing. He was good, though. Not as poetic as what I like, 'cause that's just me, you know.

TRACY

Yeah ok, well we all know that.

MISTY

I'm serious.

TRACY

Yeah I know, that's cool.

MISTY

But he was very political, very in the face of the government like, very militant.

TRACY

Maybe that's what did it.

MISTY

Yeah maybe. So she's got all this grief, that's one thing for sure. I don't think I've ever felt so much coming from a single person. I've seen it before, but not as much as what she has. It's so deep and so much...I just don't know....

[ENTER CHARLIE.]

TRACY

Oh, here he is.

CHARLIE

Time to get back to your room, go to sleep now.

TRACY

Where's the queen at?

CHARLIE

She in sick bay. Not supposed to tell you, tell you anyway.

TRACY

Well aren't you nice.

CHARLIE

Got to get back to your room now.

TRACY

I'll come around later ok? We go out to the recreation yard have a little recreation – ok?

CHARLIE

You leading me into bad ways, I can tell that.

TRACY

It's what I'm good at. Not the only thing I'm good at – ok?

CHARLIE

Yeah ok. How can I resist? Ok now come on, let's go – bed time. (to Misty)

TRACY

Ok. Wait. Honey, go sit over there.

(Misty walks off a bit and sits in a suggestive pose. She proceeds to displays her charms – standing, walking, posing.)

TRACY

Come on, come on.

(Misty makes her pose more revealing.)

TRACY

Ok, now stand over there.

(Misty stands and poses.)

TRACY

Yeah ok, walk over here a little bit.

(She does so.)

TRACY

Yeah great. Now twirl around for me. Show the man what you got honey, come on.

(Misty performs.)

TRACY

Yeah that's it. Now, so how you like that? (to Charlie)

(to Misty)

Ok baby, just chill over there for a sec.

TRACY (to Charlie)

Got to talk to you later.

CHARLIE

Any problem?

TRACY

No, she's fine, just like you see – everything's cool. It'll be good, you'll see. Just like what I tell her, you got to stick with me.

CHARLIE

Ok, I'll meet you out there later.

TRACY

Watch out for that nurse bitch too.

CHARLIE

Yeah, ok don't worry. Ok bed time, time for your bed time story, milk and cookies, all that kind of thing.

[EXIT ALL.]

SCENE 9 Dr. Rivera's office.

[Dr. RIVERA is alone; NATALIE appears in the doorway escorted by JOE. He retires, and she enters and sits.]

(Dr. RIVERA takes a seat close to Natalie's.)

Dr. RIVERA

Today we're going to continue with what we were doing. Do you feel comfortable with that?

NATALIE

Yes, all right.

Dr. RIVERA

And so, if you would close your eyes.

(NATALIE does so. Her posture changes subtly.)

Relax as much as you can, and let everything go out of your mind, let everything go away. You know there's nothing here that can hurt you, there's only my voice. You can tell me anything you feel, anything you remember....

...and so the last time...you were telling me...

just let it enter: what do you see now? what do you feel? where are you? who is there? what are they doing?

(pause)

NATALIE

I'm on a floor. It's a concrete floor – rough, cold, dirty. The palms of my hands are scraped, one is bleeding, my face is swollen on one side of my jaw, where I was hit. I can't really open my mouth all the way. I see the grey, brown darkness of the room.

There's a slice of yellow light from the hallway. There's a heavy door with glass, heavy glass, the kind that looks like it has chicken wire in it. There are some men out in the hall. I can't hear them, but I know they're there.

My mouth is very dry, and I put my hand on my stomach, I'm kind of feeling if everything is all right. I'm feeling for my baby inside me and then I feel like I want to squeeze myself together as hard as I can. My heart is pounding. Then the strength goes out of me and I sink down, I feel sick, and dizzy.

Dr. RIVERA

Tell me about the men out in the hall?

NATALIE

No, no...no, I don't want to think about it.

Dr. RIVERA

Can you tell me another memory, can we go back before this one, back one hour?

NATALIE

No, no I don't remember...

Dr. RIVERA

One day?

NATALIE

I remember hearing that Sunny was going to a different place. They were moving him somewhere, and I didn't know why. I was worried – that I might not see him again. I never did see him again.

Dr. RIVERA

And what were you feeling then?

NATALIE

I was worried for everyone. I was afraid that my anger was going to hurt my baby, I was afraid that something was going to hurt my child. And...then...

Dr. RIVERA

And then what?

NATALIE

And then....

Dr. RIVERA

Now I want you to relax and...see, see and recall. What did they do, what did they want you to do?

NATALIE

Nothing, nothing. They just – it was someone came in. I was on the floor...

Dr. RIVERA

Can you tell me who came in?

NATALIE

No no no

Dr. RIVERA

Do you want to tell me what you feel now?

NATALIE

Not right now, no, but...maybe later....

Dr. RIVERA

All right, I think we can do that next time, or whenever you feel up to it.

NATALIE

I don't know, doctor...when I'll feel up to it....

Dr. RIVERA

Call me Deanna. Open your eyes now, come back. Come back.

NATALIE

Yes...I...I just want to say... thank you for your help....

Dr. RIVERA

Thank you for everything that you give me.

NATALIE

What do I give you?

Dr. RIVERA

You give me a great deal. I'll tell you maybe some other time. I get just as much from our time together as you do...as I hope you do.

NATALIE

Well you can't imagine how much you've helped me already. I've been in...different places...but usually it's just all business...the counselors, the doctors....To find someone who really cares, it's like a door opening...that's how I feel....

Dr. RIVERA

I'm glad. Well we'll see each other again tomorrow.

NATALIE

Yes, ok.

Dr. RIVERA

Good.

[EXIT NATALIE escorted by
CHARLIE.]

[EXIT Dr. RIVERA after a moment]

SCENE 10 Natalie's room.

[NATALIE is sitting alone. JOE enters.]

JOE

Hey...ok, Louise been trying to see you. Seems like they don't want her to for some reason. Ms. Metcalf 's over at the other clinic now. We go quick over to the visiting room. You can talk there.

NATALIE

Thank you. That was nice of you.

JOE

Sure, no problem. I want you to know – I know, let's say, lot of things. Things maybe I shouldn't. But I know – you are a special person. And your friend, she must really care about you. I can tell she does. I see so many people here – they are alone. No one cares. They could fall down dead in the hallway and lie there. We'd pick them up. Arrange the funeral – no one would be there. I just want to say, I know you are a very important person. Others know it too. Well ok. I think she's waiting now....

NATALIE

Thank you – thank you for saying all that.

JOE

Sure. I'll get your friend now. Bring her over, then come back and get you.

NATALIE

Thank you, Joe.

[JOE exits.]

SCENE 11 Visiting room.

[LOUISE is waiting in the visiting room. NATALIE enters accompanied by JOE, who quickly retires.]

NATALIE

Is there any word from New York? did you talk to them?

LOUISE

Well we can get to that in a minute, I just wanted to check in first, see how you're feeling...

NATALIE

You don't need to "check in" with me – I'm fine. I need to get out of here. Why am I even here? Why did you do this to me, Louise?

LOUISE

Natalie, I think you know why.

NATALIE

They won't help, will they? Maybe it has been too long....

LOUISE

It's just her now. After her husband died, she set up this new law firm with this other guy, and now he's retired.... and so – to be honest I haven't been able to talk to her.

NATALIE

She blames us – me. The police, the FBI harassing him...a lot of those lawyers...that's what happened. Some of them paid a price, they really did. Of course, I know you never liked him.

LOUISE

I didn't have any opinion.

NATALIE

And we don't have to talk about the reason.

LOUISE

I admit I didn't trust white people when they came across so committed. Of course, some of them were informers.

NATALIE

Martin was not an informer.

LOUISE

He might have been.

NATALIE

No, he was not. But we know perfectly well who was.

LOUISE

Let's not get into all of this.

NATALIE

We've both known – Charles didn't want me to write my book, afraid it might come out that he turned state's evidence back then. And he's done all sorts of other things. Isn't that why I've been put here – to prevent me from doing something foolish? – as you would say – put here by you.

LOUISE

You were in danger of harming yourself. And your drugs were out of control.

NATALIE

He thinks I'm naïve – I'm only a woman, I don't know anything, I don't know the real world...you think the same way – I'm ineffective, I'm nothing, the whole movement was a waste of time...

LOUISE

I never said anything like that, Natalie. Where are you getting this?

NATALIE

Natalie, drug addict. Natalie, loser. Natalie on public assistance. That's fine – but I am still with them, in my heart. You can laugh if you want. And I'm going to write something that will tell the truth. And they're not going to give me any poison in here – they'll have to strap me down like they did in jail. And why is the FBI coming around? Why here? Why now? Is it because I'm here?

LOUISE

The world does not revolve around you. I'm sure they don't even know you're here.

NATALIE

Then why then?

LOUISE

I have no idea. They do not tell me what they're doing.

NATALIE

Does this request of yours that I give information – that you're so certain that I have –

LOUISE

You know that you do and you know there were serious crimes.

NATALIE

– you want me to say that someone was an FBI informer back in the day –

LOUISE

Not necessarily –

NATALIE

– and then that will be used to destroy that person’s career – lawyer, judge –

LOUISE

– no, Natalie, no –

NATALIE

– political big shot...or else you want me to say that someone – back in the day – maybe they even committed – arson, a bombing, murder. Murder especially – no statute of limitations.

LOUISE

If you don’t want –

NATALIE

That can *really* be used.

LOUISE

If you don’t want to take this seriously –

NATALIE

Louise, what kind of people have you gotten yourself in with? What kinds of friends do you have these days? But no – I’m not going to do any of that.

LOUISE

Others might be able to help, if Martin’s widow doesn’t want to. But it’s hard for me to ask, given the sort of reputation that you have.

NATALIE

So funny to think I’m still so famous – notorious! Well I suppose that’s something. As I sit here waiting to have my brains fried or be given – they call it a “chemical lobotomy,” did you know that? – these drugs they put you on, for the rest of your life. To cure drug addiction, they give you worse drugs, make you a zombie completely. It’s a theory, you see. Is it the FBI that’s put you up to this? are they paying you?

LOUISE

This is your illness talking, Natalie, this is your illness talking.

NATALIE
I am not ill.

LOUISE
If you say things like that to me, you must be. Look I'm not going to stand here and be insulted. Again. Think about what I said: if you cooperate with what these people want –

NATALIE
You still haven't told me who.

LOUISE
– if you cooperate, it sends a message.

NATALIE
I'll bet.

LOUISE
It will make it easier for me: no lawyer – none – in the whole state, on the west coast, on the east coast – wants to have anything to do with you. Don't you need to think about other people sometimes? something other than your ideals all the time? People can't live with just ideals – that doesn't pay rent, it doesn't buy food or pay a doctor bill. You have to let it go – come into the present, not the past, deal with *now* – make it easier for me to help you.

NATALIE
Louise, how can you let me stay in here? Don't you remember, Lou – all the things we did, everything we went through together?

LOUISE
I remember everything, you remember too much. Stick with the present, Nat, I'm trying to help you. Please please, honey think about what I said. There's only so much time.

NATALIE
Are you talking to these doctors?

LOUISE
No.

NATALIE
Are you, Louise?

LOUISE
Well someone has to, all right? But they can only tell me certain things. There's confidentiality...

NATALIE
You have my power of attorney, don't you? I signed it over to you, I remember.

LOUISE

That was back then, yes, it was necessary. You couldn't deal with all the complicated financial things.... Will you please be practical and cooperate? Please let me help you. Give them the information that they want.

NATALIE

No.

No.

No, I can't. I'm not going to do it. I'm not telling anybody anything. I never will.

And you have to get me out of here.

[EXIT NATALIE.]

[LOUISE left alone. Then LOUISE exits.]

END OF ACT ONE

ACT TWO

SCENE 1 The hallway in the clinic.

[JOE and CHARLIE enter from opposite directions,
CHARLIE on an errand. JOE waylays him.]

JOE

Hey how you like your new job? I been meaning to ask you.

CHARLIE

Yeah that's cool. You don't need to mess with me. I do what they tell me and that's it. We stay out of each other's way. I think that's the best thing.

JOE

You don't know nothing about this place. I been here 20 years.

CHARLIE

That's fine. You're the expert, I can see that. You're drunk again, that's another thing I'm seeing.

JOE

No no no

CHARLIE

Yeah yeah yeah I think so.

JOE

You got hired because of your record. They don't think that I know, but I do. I'm just saying, you have to watch what they tell you to do. You have to watch out. I got friends, but I didn't always look out for who they were, what they were – no. Now I got to work out my sins. Yeah...you might say.

CHARLIE

I don't go for that old-time religion stuff, ok? You talking to the wrong man. I'm just here – do the job, that's it. Take care.

JOE

No, there's no such thing as just 'do the job.' You got to watch what the job itself is doing. But I got friends now. Better ones than what I had before. It was bad, it was bad what happened, what I let happen, because I wasn't watching who I was with, who they were, what they were. But I learned. The hard way. Oh yeah.... Don't you fall into the trap.

CHARLIE

You hanging with that Natalie too much. Maybe you're getting dope from her too, who knows. Heard she still using even right while she's here. Where she getting it? She sharing it with you? That why you so lit up here like this?

JOE

No, you keep away from her. You leave her to me.

CHARLIE

That's fine. She's a little on the old side for me, so you can have her. Heh, oh yeah. See you later man. Go sleep it off. Go see your girlfriend. Man, what a joke....

[EXIT CHARLIE.]

(JOE takes a drink from a flask.)

JOE

There's 'what you're doing,' and there's what 'what you're doing' is doing. It's two different things. Oh yeah. Oh yeah....

[EXIT JOE.]

SCENE 2 The rec area.

[MISTY and TRACY enter the rec area.]

TRACY

She bragging, you didn't hear her? – man. She really up herself sometime. I know you like her –

MISTY

Yeah, she's great, I love her – *mwa mwa* But, no I must a been away then, you know – *away*. You know how I get.

TRACY

Yeah, we know.

MISTY

Maybe I was high...in the sky.... *sky sky sky sky sky*

TRACY

Oh yeah -- she hasn't seen him? He don't even visit his mother, got all kinds of money too from his music don't give her any?

MISTY

I told you he's *dead*!

TRACY

Dead? Are they sure?

MISTY

Oh yeah, big news story. Just a few weeks ago. Then I think she lost it and end up in here – *sky sky sky*

TRACY

How old?

MISTY

25 – just happened a little while ago. Some guy shot him – little older than me.

TRACY

Thought you were 17.

MISTY

I am – I can be whatever age I want.

TRACY

That's cool. Well you look young enough, that's for sure.

MISTY

See what I tell you, listen: this is from a poem – “I do not know what age I am/I am no mortal age...” That's a line from an Irish poet. “I am no mortal age.” I'm Irish, too. Boston Irish. It's called “Innocence.”

TRACY

That's cool. What they kill him for?

MISTY

No one knows. Maybe why she's in here – kind of lost it after that. You see how she is. Hey, you know – don't mention any of that to her, Dr. Rivera says – make sure. You know she get all upset.

TRACY

Well that's natural. He was famous?

MISTY

Yeah, I guess, yeah.

TRACY

I never heard of him, but I never heard of lot of things. But...anyone try to do something, anything that's different – they come in and they take it. Like, we're different.

MISTY

That's right. I felt like that too.

TRACY

They try to take our ideas away from us. That's why I keep quiet. You know? That's why I like to keep quiet.

MISTY

I know what you're saying. They frighten me sometimes, these men that come in here.

TRACY

The women aren't any better, that nurse bitch.

MISTY

A witch. She's a witch.

TRACY

And that doctor.

MISTY
Which one.

TRACY
Butler. You know...

MISTY
I don't mess with her.

TRACY
She mess with us.

This hospital like an old fireplace. In the bottom is a grate – just like the bars on the windows. Underneath, that's the ash. But in the ash, it's still burning. You got to be quiet about it. *You* get talking too much sometimes. I been at this longer than you. I know, if you're quiet, they don't know the ideas that you have.

[ENTER CHARLIE.]

TRACY
Oh hey.

CHARLIE
Yeah yeah yeah – you see your friend?

TRACY
Who's our friend? Friend boy, there ain't no friend. You ever have a friend?

MISTY
You're my friend.

CHARLIE
Yeah that's cool. Natalie. She around?

TRACY
We just see her a minute ago.

MISTY
Yeah.

TRACY
She's outside, she was taking a walk. We saw her through the window. Was going to call you.

MISTY

That's right, that's right.

CHARLIE

They be mad, they know she get out there.

TRACY

Yeah, didn't know if she was supposed to be doing that.

CHARLIE

Oh boy damn – out there? (pointing)

MISTY

Oh yeah out that way, you know.

CHARLIE

Yeah ok, ok. Damn damn – that Ms. Metcalf going to be mad. She get mad, boy you wouldn't believe....

MISTY

Oh no, we know –

TRACY

– all about it.

MISTY

Oh yeah.

[EXIT CHARLIE IN A HURRY.]

TRACY

He's useful idiot. That's what they call it.

MISTY

Good saying. Fits.

TRACY

But he's cool. He be good for us, we need someone like him. He got into some stuff back where he was – Chicago.

MISTY

Lot of weird stuff there, I heard.

TRACY

But he'll be good, you know?

MISTY

I never say anything.

TRACY

No, you better not, that's the way. Yep. Except that one new one, you know? Dr Rivera.

MISTY

Rivera. Rivera Riviera. Are we going to the Riviera? – She's nice. She don't like Joe for some reason, I don't know why. He's a nice old dude. We hang out sometime too. He's really always so nice to me, so concerned. Like he's trying to tell me something, but he doesn't know how to say it.

TRACY

Yeah, yeah, I think so too. I like him. He's a sweet guy. But I still wouldn't say much.

MISY

No. I know. But what about that girl? you know. Natalie been asking about her too.

TRACY

I'm sorry I ever mentioned it. She get like on the trail, you know, like a dog -- you know? give her a focus. Yeah, she only 16. I didn't even know why she was over here.

MISTY

16?

TRACY

Yeah.

MISTY

She looked older.

TRACY

I know – Samantha. She was gorgeous. She only 16, not supposed to even be here. Supposed to be over at the other place. No one knows where she went. That Dr. Butler came and got her one day.

MISTY

Maybe she just took her over there.

TRACY

No, I asked. Lori the nurse I'm friends with. She was here last week, down in the cafeteria. I was eating, she was on break. Sometimes she's here, sometimes she's there. Me and Samantha was friends, kind of, so I asked her how she was. I thought like you, I thought

Dr. Butler brought her over there. She was here -- some kind of mistake. Three weeks too. Everyone wondering why she's here. Men liked her too, you can believe that.

MISTY

Yeah, I believe it, way she was built. So pretty too. Couldn't been out on the street very long.

TRACY

She wasn't on no street – at some school. Got a problem, came here. Here a little while, no one knows why. Then gone. But my friend over there told me – no, she wasn't over there at all, the adolescent place. Didn't know where she was.

MISTY

Where you think she went? maybe she got better.

TRACY

No.

MISTY

What you think?

TRACY

I don't know. I got a bad feeling. I don't know....

[ENTER NATALIE escorted by CHARLIE.]

HARLIE

Tracy, you got to see Dr. Rivera now.

TRACY

She don't love me as much as her (pointing to Misty) – cause I skip her group all the time. But she love me anyway, right? Everybody does.

CHARLIE

Yeah ok, that's fine. Come on.

(leading her off)

(when the two of them are off to the side):

CHARLIE (aside to TRACY)

I got to see Ms. Metcalf after this. I'll talk to you maybe later on, You know about what.

TRACY (aside to CHARLIE)

Yeah sure, I'll be floating around. We'll hook up somewhere around – ships in the night, you know.

[EXIT BOTH.]

SCENE 3 The same place.

[NATALIE has seated herself near MISTY.]

MISTY

Hey how are you, how are things? Haven't seen you in a little bit, was wondering.

NATALIE

I'm ok. Not really. Thank you for asking.

MISTY

Always want to keep in touch. Did you get something from Tracy? She had some stuff for you.

NATALIE

Oh yeah. Oh yeah yeah yeah...I'm good I'm good.... But...things are not. Not good. Can I say? Maybe I'm ready to go. Pretty soon. I really think...I'm ready to go. Never felt it before. Kind of do now.

MISTY

No, you're not. No no, that's not true.

NATALIE

I'm ready to make a transition.

MISTY

No. No you're not.

NATALIE

I don't feel bad or anything. There's nothing wrong with me, and I'm not afraid. And I know I'd find him there. I know he's around someplace. His spirit, I can feel it. I know my son is alive somewhere. But I will never see him again. In this world. But I still hear his voice. It's this contrast between the voice that's so clear and the nothing...the nothing...there's nothing there. And I can't throw my arms around him. Or anyone....

(sings, either all or part)

I didn't feel so bad till the good lord sun went down

I didn't have a soul to throw my arms around...

I didn't feel so bad till the good lord sun went down....

Oh yeah oh yeah oh yeah.... I can feel they're going to do that to me, though. They are. That stuff is poison. I've seen people on it. They get this blank I-don't-care-about-anything look, like they're on heroin. Thought I was going to be getting off drugs, now they want to put me on more. For good.

MISTY

They can't do that to you. I don't think so, no...

NATALIE

But maybe they're right, you know?

MISTY

No, they're not right. Come on, you got to lift up here. Lift up. Rise up. You know.

NATALIE

Maybe I am crazy, maybe I always was.

See that sky. Blue. A few clouds, but it's blue.... See it every day. But the person who's on a drug, they don't see it the way everyone else does. They see their own sky. And that's fine. That's what they need. I did. For a while. But no more. And now I'm wondering when I get out of here, what kind of a sky will it be for me. Because I know what that stuff does. I've seen it. I been in these places before. But they never wanted to do this to me. Wanted to kick me out as fast as possible. They start giving you that stuff on and on...it's not good.

But hey, doctor knows best, right?

MISTY

Dr. Rivera won't let them do it.

NATALIE

She won't be able to stop them. That Dr. Butler got some kind of arm lock on her. I don't know what, but something. I can see the signs. They've hated each other for a while. For some reason.

[ENTER CHARLIE.]

(He is carrying Misty's guitar.)

CHARLIE

Hey.

NATALIE

Hello Charles.

CHARLIE

Call me Charlie. *They* call me Charles – everybody else, I'm Charlie.

I tuned it up for you. (to Misty)

(He plays some chords scales.)

CHARLIE (while still holding the guitar, tuning it, etc.)
How you doin' now? better right?

NATALIE
Not too bad.

CHARLIE
Good, good. What about you little missy?

MISTY
I'm fine, big Charlie.

CHARLIE
What you doing out here?

MISTY
Were just hanging.

CHARLIE (singing and playing)

“Well my home is in the delta,
Way down that lonesome road...”

(speaking to them)
See that, that's the blues.

(to NATALIE)
I heard you singing a little bit ago. Lot of sadness there. I know, I could tell.

NATALIE
I can't help it.

CHARLIE
No – that's fine. It's natural. Sadness part of life. But with the blues, it's like – it's sad, but not really. It's more like – something, like a spirit, like a voice, coming up – like boxing, your punches should come right up from the floor. Something powerful is coming up from deep down. To me, that's the blues. Even though it might seem sad. But it's –

[It starts to rain.]

CHARLIE
Oh, wait – what's that? Rain drops.

NATALIE (putting out a hand)
No...

MISTY (looking around at sky and clouds)
Yes.

CHARLIE
Oh, maybe – yeah, better get inside, guitar might get wet.

(CHARLIE and NATALIE move inside. Misty stays out in the yard, greeting the rain, reveling in it.)

MISTY
The rain is full of power and light and powerful positive energy. It's full of light, every rain drop is full of sunlight!

CHARLIE
Yeah ok, that's cool. You still got to come in, you get wet.

MISTY
I'm going to drink in the light with my whole body, and all the power and the glory of the sun and the sky will come down into me. I'll soak it up like a sponge –

(as though kissing up toward the raining sky)
mwaa mwaa mwaa

NATALIE
Come on in, Misty. Get – out – of – the rain!

CHARLIE (singing and perhaps playing)

**“You better come in my kitchen
 because it going to be rainin' outside...”**

(NATALIE, hearing this, breaks down laughing.)

NATALIE
Oh lord – I can't believe you're singing that.

CHARLIE
Why not? Good song.

NATALIE
Yes, I know.

CHARLIE

Tradition. Got to respect tradition.

NATALIE

That's true, that's true. I need to apologize to you. I've been rude to you, kind of, at different times. I didn't mean to be, though. I'm sorry.

CHARLIE

Oh, it's no problem. Takes all kind in here, don't worry.

NATALIE

Ok that's good. I'm glad were still friends.

CHARLIE

Yeah it takes all kinds in the world, one thing you learn.

CHARLIE [singing and playing]

**“Well my home is in the delta,
way down...that lonesome road.
You know I'm leaving Chicago,
and I sure do hate to go...”**

[ENTER Ms. METCALF]

Ms. METCALF

What is all this noise?

(to Charlie)

I told you to let them have some down time, not a damned concert.

(to Misty)

Now you have Dr Rivera.

And you, Natalie, have to meet with Dr. Butler.

(to Charlie)

And tell Tracy I need to see her.

CHARLIE

She in art therapy, after that I think she got Dr. Rivera.

Ms. METCALF

Never mind, just do what I tell you. And meet me later, like we said.

[EXIT Ms. METCALF.]

CHARLIE

**Look like she's mad. Damn – better go, dragon lady start breathing fire all over the place.
Fry us right up – *SZZZZZZ***

**(He plays a few emphatic mock-dramatic chords, and they all exit to
their various places.)**

[EXIT ALL.]

SCENE 4 Ms. Metcalf's office.

[Ms. METCALF is seated at the desk, fiddling with paper work.]

[ENTER CHARLIE.]

Ms. METCALF

I'd like you to check up on Natalie later. She should be in her room then. We want to make sure there's no possibility of suicide.

CHARLIE

Oh really, you think?

Ms. METCALF

Yes, oh yes. She should just be resting, but I'd like to have you make sure about that.

CHARLIE

Ok.

Ms. METCALF

So, Charles, how do you like your new job?

CHARLIE

I like it fine. You hang around bars, which I've done as a musician, you see all kinds of stuff. Maybe this not that different.

Ms. METCALF

That's an interesting view of things. So I'm glad you feel comfortable here. Has Joe been bothering you at all? Following you around or anything like that?

CHARLIE

Not following me around maybe.... It was funny...he came to where I was playing. We had a few. He had too many. Starts telling me all sorts of stuff – about when he was a cop. Did this, did that. Busted these bad guys over here, busted some bad dudes over there.... Then I guess the internal affairs or whatever they call it – they busted him.

Ms. METCALF

I've always thought there was something funny about him. He goes around here like he owns the place – giving advice like he's some kind of counselor. Talking back to me. He even got in Dr. Butler's face. She didn't say anything, I could tell she was furious. And then she let me have it later. He's an attendant! I have a degree. More than one. Who is he? Well, anyway – what else did he tell you?

CHARLIE

Just, he did something, somebody else did something back, he did something else. Then – all of a sudden out of the blue, he clams up real quick. It was like he knew he shouldn't have said it. So then I guess he had to leave the force. Yeah big problem. I don't know how he got on here.

Ms. METCALF

I don't know either. It's been a while, too. 20 years.

CHARLIE

He kept on saying things like – “we” and “we're going to find out” this or that. He start to make all these dark hints, make himself out some kind of secret agent or something. I'm thinking, You lead these crazies from one room to another, they go to lunch, you make sure they don't get lost on the way, make sure they don't choke on the food. You're like a baby sitter. It was kind of funny. But, you know...he's ok. Except, ever since then, he looks at me kind of strange, you know – but I just ignore it.

Ms. METCALF:

Well we all have to get along here I suppose. Well I have to get to a meeting now. Want you to keep an eye on that Tracy for me. That young girl Misty and that Natalie are getting way too close. I want to know if Tracy's bringing that on somehow. Just let me know what's going on there. It might not be good for either of them. And also, Natalie and Joe and what's going on with them. And especially if you see Joe anymore outside the hospital.

CHARLIE

Yeah ok, no problem.

Ms. METCALF

Good.

[EXIT BOTH IN OPPOSITE DIRECTIONS.]

SCENE 5 The rec area.

[Ms. METCALF enters and sits. Glances at her watch, etc.]

[Enter TRACY.]

Ms. METCALF

What have you seen with this Charlie we just got stuck with? Useful or not?

TRACY

Real fine person, I think. Really like him a lot.

Ms. METCALF

Oh well that's good so far, I guess.

TRACY

Smart too.

Ms. METCALF

Yes well...what do you think – is he trustworthy?

TRACY

He's fine. Straight shooter. No problem.

Ms. METCALF

But will he do what we want?

TRACY

Yeah I think so. So he has a record?

Ms. METCALF

Possession and sale. But that's perfect. Did you talk to him, did you tell him what to do?

TRACY

Oh yeah. He and me getting to be good friends.

Ms. METCALF

I see. Don't push that too far.

TRACY

No don't worry, he's not my type. Seems funny though – she in here for the detox and rehab and we're giving her more.

Ms. METCALF

People have needs. They can't all get clean and sober. I have an empty cigarette pack mounted on the wall in my office. I'm sure you've seen it. That was 30 years ago – it was the last pack. And that was the last drink that went with it. But not everyone can do that.

TRACY

Waiting on Misty. She with Dr. Rivera, they getting kind of tight.

Ms. METCALF

Yes, I know, that's it right there. I want you to watch that.

TRACY

Yeah sure. They want to send her over to the other place. She going you think?

Ms. METCALF

No, I don't want that.

TRACY

Dr. Rivera don't either.

Ms. METCALF

Yes, Rivera's another one I'd like to get rid of. Funny history there. Don't know really why Butler even brought her in here. – Once they go there, they don't come back out, so no I don't want Misty there.

TRACY

Yeah, that's what I'm thinking.

Ms. METCALF

No. I mean they don't come back here. They go to some other facility, some other hospital.

TRACY

I heard some of the girls we got running around out there, they come in here, or especially at the other place – they disappear. That's what I keep hearing. And these cops coming around and the FBI – and they're different FBI than what we had before. I'm getting worried.

Ms. METCALF

I wouldn't believe everything you hear. I don't, and you shouldn't either. Understand?

TRACY

Yeah ok. Sure no problem, that's cool.

Ms. METCALF

Make sure to keep an eye on Charlie. And you have to meet with Dr. Rivera later. I want you to meet with her and tell her a few things later on. All right?

TRACY

Yeah sure.

Ms. METCALF

Remember: right when I tell you.

TRACY

Sure, ok. Well I better go find Misty.

Ms. METCALF

Yes, go do that.

[EXIT TRACY.]

[EXIT Ms. METCALF after a moment.]

SCENE 6 Natalie's room.

[NATALIE enters, nervous and pacing.]

[TRACY enters a few moments later.]

NATALIE

Did you get it?

TRACY

Oh yeah, but you have to smoke it. Ok? here, girlfriend, got something for you. Don't say I never give you anything.

NATALIE

How'm I going to smoke it in here?

TRACY

You never smoked it before?

NATALIE

Of course, but not here. I thought you had the pills.

TRACY

I did before, can't get them now. Come on, take that. (handing small packet to her.)

NATALIE

All right.

TRACY

You go out in the rec area when nobody's around. I'll make sure the door's unlocked.

NATALIE

Really?

TRACY

Yeah, I do it. It's all right. They don't pay attention.

NATALIE

Look I got to go do something. Did you see Joe or Charlie or Ms. Metcalf around?

TRACY

Why, what you need?

NATALLIE

It's nothing, never mind. I just don't want them popping up at the wrong time.

TRACY

They usually busy doing this and that. I don't think they really that keen on us, to be honest. That Ms. Metcalf always likes to order them around.

[ENTER MISTY.]

TRACY

Hey girlfriend, what's going on. How's tricks?

NATALIE

Hey Misty.

MISTY

Aunt Natalie. Tricks is fine. I just have to go see Dr. Rivera in a few minutes. She is so wonderful. Some people don't like her I guess, who will remain nameless. But it's like she takes me on journeys. I learn about myself. I learn about a lot of things. So I'm always so happy to see her. Ooo, I guess it's time. I better get over there. See ya.

[ENTER Ms. METCALF.]

Ms. METCALF

Yes it is, so why don't you hurry along now. Say hello to the doctor for me.

MISTY

Sure.

[EXIT MISTY.]

Ms. METCALF

Tracy I need to speak to Natalie alone, if you don't mind. Thank you.

TRACY

Yeah ok. Catch you later.

[EXIT TRACY.]

SCENE 7 The same location.

Ms. METCALF

You can't just make whatever phone calls you want. It has to be authorized. And the same goes for other forms of communication. Everything here is controlled. It's for your own protection. We have had cases where criminal types have attempted to prey upon our guests – get them to give out bank account numbers, all this type of thing. I'm sure you can understand. Everything here is taken care of. The outside world goes on the way it goes, and you should just relax and try to get the most out of your time here. It's a time to gather your strength and your clarity, not to waste them or to distract yourself with confusing subjects.

Then there's the issue of inappropriate influence on these impressionable girls – doing things to them, doing things with them.

NATALIE

I don't know what you mean. By the way, what happened to this girl? her name was Samantha.

Ms. METCALF

Never mind about her. I know your friend Louise slightly from her position at the county. I would hate to have to bar her from visiting anymore.

NATALIE

She's the liaison to my lawyers.

Ms. METCALF

Others can function that way. It doesn't have to be her. Please comply with our regulations, so that I don't have to become punitive. I really do not want to be. Am I understood?

NATALIE

Yes, of course. (pause) Of course.

Ms. METCALF

Good. Now go back to your room. It will be dinner time soon.

[EXIT MS METCALF.]

[EXIT NATALIE a moment later.]

SCENE 8 The hallway.

[TRACY and CHARLIE ENTER TOGETHER.]

(They are preparing a marijuana joint and then smoking it.)

TRACY

This our midnight rendezvous. Come on baby come over here in the shadows where I can see you better.

CHARLIE

See me better in the shadows, ha?

TRACY

Yeah sure.

CHARLIE

You must be like a cat. See in the dark.

TRACY

I am, I'm a cat.

CHARLIE

Yeah, about that time – the witching hour. Look though, she said no one here knew.

TRACY

Don't worry about it.

CHARLIE

Yeah but that Joe knew – got in my face. I'm worried, you know, I don't like it. Hey you sucking that joint pretty good, you want to give me some ok?

TRACY

Hey hmmm mm. So what you got hiding out down here? Let me see. (reaching for his zipper)

CHARLIE (warding her off)

Come on come on come on

TRACY

Don't be shy.

CHARLIE

Ms. Metcalf around, watch out.

TRACY

I smoke that too later on. Ok?

CHARLIE

Yeah ok, maybe. Against the rules you know.

TRACY

Hell with rules. Yeah you got to watch her too. She watch the money like a hawk, that's one thing. We going to draw off some of the money from these girls, these pills – have to do it right.

CHARLIE

Yeah how, though? That's what I'm worried about.

TRACY

Don't worry I got the plan. Give me that –

[ENTER JOE.]

TRACY

Hey honey.

JOE

All right all right, I'm not even seeing what I'm seeing. I'm not hearing what I'm hearing. I'm not smelling what I'm smelling here – ok? I'm not even seeing what I'm seeing. First off ...Guess I'll just ...one thing I'm going to say.

CHARLIE

You been doing therapy counseling at that bar again ha?

JOE

Yeah that's fine. Say what you want. You have to ask yourself, what am I doing here? Why? Why am I here? Just to do what you feel like? That can't be it. From what I've seen – I thought that once, I thought that. Maybe not quite all the way, but kind of. But no, that can't be it. But I think I'm going to be retired soon. I think I'm going to be retired soon. But before I am – going to make some changes. That's all I can say about it.

CHARLIE

Yeah that's cool.

JOE

Best thing you can do is take care of other people.

TRACY

I know, that's right, it's true.

CHARLIE
Go to church.

JOE
No, I'm not saying that.

CHARLIE (aside to Tracy)
He going to say something on us.

TRACY
No, he's nothing.

CHARLIE
You sure?

TRACY
Yeah don't worry about him.

JOE
The night – night is one thing. And then the day...
is a different thing. It's two different things.

[EXIT JOE]

CHARLIE
All right. Speaking of taking care, I got to go check up on her. We rendezvous later, ok?

TRACY
Yeah ok.

[EXIT CHARLIE]

[EXIT TRACY AFTER A MOMENT]

SCENE 9 Natalie's room. (She's not there.)

[CHARLIE checks NATALIE'S room. She's not there. He goes off to look for her elsewhere.]

[ENTER JOE after CHARLIE is gone. He checks NATALIE'S room, does not find her. Then he goes to look for her in the outside rec area.]

SCENE 10 The rec area

[NATALIE is crouching on the ground. She is extremely high.]

[JOE enters and finds her.]

NATALIE (to Joe)

I've found my true love – yes, I have I have...he talks to me. A lot. Really a lot. There's new worlds, there's other...there's other worlds than this.

JOE

Oh yeah? Ok. Does he say that?

NATALIE

No, I did, just now. But it's based in him, because of his being here. What I see there – it's great.... I never knew anyone like him.... Things will change. The world will change, the sky, the clouds, the earth, the people. (pause) I came here for the view.

JOE

Yeah ok. It's night now though, you know....

NATALIE

I don't care...the stars.... We have to look up. The stars are fire, but they are also shapes. Spirits come out of the night. I've seen them.

JOE

Ok, all right...all right....

NATALIE

I've seen them, I've seen them, I've seen them.

JOE (while helping her up)
I see what's been happening here. I see what been happening here...oh yeah.

NATALIE
I'm sorry. I'm sorry to be so much trouble, old old story there...

JOE
That's all, all right. No problem.

NATALIE
You have to help me.

JOE
I been trying, I am going to try more, but you are not very easy to deal with. Now I want you to be quiet. Understand?

NATALIE
Yes, all right. I understand. Thank you.

JOE
Things can be a lot easier for you if you cooperate. Believe me, I know.

NATALIE
No...no, no. No, I'm not going to do anything like that. I will never do anything like that.

JOE
Think about it. That's all I'm saying. Certain people just need some information. It can be very important. You would be doing good.

NATALIE
No, no – leave me alone, please. No, I don't want to do whatever it is you're asking. I know what you're up to.

JOE
No, you don't.

NATALIE
I don't know what your deal is, but your deal is something. I've just got to get out of here.

JOE
That's not going to be easy unless you cooperate.

NATALIE
No. No. NO -- get away!

JOE

All right, fine. I'll just leave you here – fine.

(He begins to leave.)

NATALIE

Wait wait wait – Joe!

JOE

Yeah?

NATALIE

All right. Tell me more. I don't know if I can help you. It's not the same.

JOE

Yes! Look around!...it is.

NATALIE

Do you think so?

JOE

Can't you see?! Can't you see it?! Come on, I'll get you back to your room before somebody finds you here, and where you get that stuff anyway? You're here to quit, right?

NATALIE

Yes yes, you're right.

JOE

Come on.

NATALIE

I'm sorry. I'm weak. I'm weak sometimes.

JOE

No, you're not. Come on. Need to go to bed now.

[ENTER Ms. METCALF]

Ms. METCALF

Ah yes, Joe. I'll take over here. That's fine. I just happened to be passing by. You found her, is that it? Let's get her back to her room, if you don't mind. There's no danger of overdose or anything of that sort. I don't think. No – (examining Natalie's eyes) look at me, look...no. No. She just has to sleep it off.

(to Joe)

So – you’re playing therapist? or love interest?

JOE

Ain’t playing nothing.

Ms. METCALF

And where’d she get these drugs?

NATALIE

Don’t talk to me like I’m not in the room.

JOE

That Butler has got you tangled up in things – I can’t believe how stupid you can be.

Ms. METCALF

This is not your concern. You are not –

JOE

Don’t tell me what I am and what I’m not. You take care of this, you’re so smart.

[EXIT JOE]

NATALIE (rousing herself as best she can)

I still want to know...I still want to know...what happened to that girl.

Ms. METCALF

I don’t know what you’re referring to. You’re not in any condition to refer to anything.
Let’s get you to bed.

(As they get into the general hall area they are interrupted.)

[ENTER MISTY and TRACY nearly running.
MISTY is also sort of dancing.]

MISTY

Hey hey

Hey hey hey

TRACY

She’s crazy, she’s so so crazy –

MISTY

Where’s my guitar? I want to play –

Play play

Play play play

Imagine!

TRACY (to Ms. METCALF)

She's so nuts. We been out, I couldn't hold her back, she run off.

[ENTER JOE]

(Joe has been drawn by the noise.)

Ms. METCALF

Never mind, we can't talk about this here.

MISTY

Imagine – imagine freedom!

Ms. METCALF

**(attempting to restrain MISTY, who continues to dance all around.
Perhaps she climbs up on a table, or begins to partially undress.)**

All right all right. Margaret now that's fine, that's enough. That's enough.

TRACY

You can't stop her.

MISTY

No, it's not not not not – enough, never never

Enough

Never enough

TRACY

She's crazy, I told you. I told her, you know. You can't stop her though once she start.

MISTY

That's RIGHT!!!! You have got it! Bingo for you! Imagine –

Imagine flying flying

FLYING!

Ms. METCALF (to Joe)

All right, call a code.

TRACY

Soaring high above the earth,

Higher and then higher and higher

(Tracy continues to ad lib flying and soaring while Joe and Ms. Metcalf argue.)

JOE

You let her run like you do, and you know what I'm talking about. And then you wonder why she comes back and acts like this.

Ms. METCALF

I have no intention of getting into any of this with you now. And you do not know anything beyond what you are authorized to deal with.

JOE

I know what I know. That's fine.

[EXIT JOE]

MISTY

Floating like a spirit through the blue sky, so high up – away,
With nothing in your ears but the singing of the angels,
Nothing but the gold of the sun, burning and hot – the blue, the sky –
The silver waves of the sea so far below,
The green cloths of the earth set out like place mats...

Can you see it?

Imagine sunrise and sunset that first day that you're out, and every day after that, each day the same – but different, you know – unique, every day unique...

every one...

Ms. METCALF

Margaret, that's enough, you're going to disturb the whole ward.

MISTY

Everyone is unique, everyone....

[Enter CHARLIE and JOE]

The bright annunciation of dawn
after the dark of the night, but you fly over it –

JOE

Oh yeah

CHARLIE

Ok ok

MISTY

The golden burning glory of sunset, I want to just hold it all inside me...

Ms. METCAF

Get her.

MISTY

Flying into it after the blue of day.

JOE

Yeah you're going to fly....

(They pick her up.)

JOE

How's that for flying?

MISTY (She's having fun.)

woooooooooooooooo

CHARLIE

She like that –

MISTY

whooooooooo

JOE

Hey you like that.

CHARLIE

She a hot number, I can tell that.

Ms. METCALF

That's enough, put her down.

(ad lib laughter for all)

(They fly her some more, then set her down. Everyone is laughing except Ms. METCALF.)

(MISTY is kneeling on the floor. She has a sudden shift of mood. She rakes through her own hair and clothes, distraught.)

[ENTER Dr. BUTLER]

Dr. BUTLER

All right, all right, I'm here. That's fine, thank you.

MISTY

But instead, in my hell!

In my hell –

The last of light cuts through me like arrows, in my hell....

The voices of the last light strangle me

They hiss and say my name and spit and strangle my mind

Dr. BUTLER

I want you to be silent now.

MISTY

I hear the voices of tortured people,

I hear the voices of the tortured people.

Dr. BUTLER

That's enough now, I said.

MISTY

I feel the drip of blood –

Dr. BUTLER

Restraint please.

(They grab her.)

TRACY

NO!

JOE

Come on honey, be good.

MISTY

I hear the stacks of money rustling like leaves.

Dr. BUTLER

Enough! Get her, restrain her. Do your jobs for once.

(Ms. METCALF exits for medication.)

(MISTY continues to flail about on the floor.)

(They put her in a restraining hold.)

Dr. BUTLER (placing a hand on the side of MISTY's face)
Stop! BE STILL!

(MISTY becomes still as a rabbit is still.)

All right. She's compliant now. Good.

[Dr. RIVERA enters and stands on the periphery of the scene,
observing.]

[Enter Ms. METCALF with an injection.]

MISTY
No...please!

(Ms. METCALF and Dr. BUTLER force the injection on MISTY. She
tries to fight them.)

MISTY
No, please. No – NO! I HATE YOU!

(They seize her and make her hold still.)

(She continues to resist and struggle.)

Dr. BUTLER
STOP!

BE STILL!

JOE (gently)
Honey, settle down, honey. Come on now.

(She does.)

(They inject her.)

(And then she re-emerges, as though from under water.)

MISTY
I HATE YOU!

Dr. BUTLER

Set her down on the floor. Let her rest.

MISTY (twisting and writhing)

(ad lib)

no no no no no no

[MISTY is on the floor again on her side, the others holding her. But she twists in their grasp like a fish out of water.]

I hate you all, I hate you – let me out, I want to –

Dr. BUTLER

Silent! Be silent!

Be still.

[The sedative is working and MISTY begins to grow quiet.]

Dr. BUTLER

All right. Good. That's satisfactory now. There.

You may take her back to her room.

Ms. METCALF

Do you think she needs to be put in restraints there?

Dr. BUTLER

I don't see any need for that. The sedative is working. Hasn't been taking her medication, I think. I wonder how that happened. Do you know how, Ms. Metcalf?

Ms. METCALF

No, I'm sorry doctor. I'll look into it.

Dr. BUTLER

Yes, please.

(as though to Misty, who does not really hear)

Flying free, were you? Charming girl, actually. This is typical – the quickness with which it all subsides. The delusion of freedom, that is how I always think of it. That sort of sensation of freedom which some of them have –.... There – our little demon is ready to go to sleep. The springs have all gone slack, the mechanism's winding down. Just like a child's toy. Charming girl – have we figured out who she really is yet?

Ms. METCALF

We're still working on that.

Dr. BUTLER

I see. Well, all right, take her back to her room.

[JOE and CHARLIE take MISTY away.]

[Ms. METCALF gestures for TRACY to follow them.]

Ms. Metcalf, I need to speak with you at some point.

Dr RIVERA

I'm sorry, doctor, but I have to object to the treatment of this girl.

Dr. BUTLER

What is it now doctor, object to what?

Dr RIVERA

Was this forced medication necessary?

Dr. BUTLER

Yes, it was. As you saw, she was quite out of control. We have to curb such things out of considerations of safety.

Dr RIVERA

There might be other ways of doing it.

Dr. BUTLER

Well it depends on the situation, doesn't it? At any rate, since we're here, I wanted to inform you – you've been working with her, isn't that right?

Dr RIVERA

Yes, I have.

Dr. BUTLER

Yes, of course. I think that will have to be brought to a conclusion. I've decided to transfer her to the other clinic.

Dr RIVERA

I don't want to do that.

Dr. BUTLER

Well I'm afraid I've decided.

Dr RIVERA

No, I'm sorry. I was making progress with her, we were making a great deal of progress, and I'm not allowing it.

Dr. BUTLER

You don't have any choice.

Dr RIVERA

No, I'm sorry, I do. By law, I do. You need both our signatures to send her there, and I'm not agreeing to it. I'm sorry.

Dr. BUTLER

All right, that's fine. But this is not the first time you've decided to defy me.

Dr RIVERA

I'm not defying you. I am merely looking out for the best interests of this young girl. She knows that she's found a safe place here. That's the reason she feels she can act out in this way, that's what this indicates. Surely you can see that.

Dr. BUTLER

Yes, I do. But where you see it as positive, I'm afraid that I don't. I see it as regression, encouraging regression. And in my opinion, this is counterproductive.

Dr RIVERA

It remains a fact that you need two signatures. And you're not getting it. She's staying here with me

[EXIT DR. RIVERA]

Dr. BUTLER

Ms. Metcalf I will need to speak with you.

[EXIT Dr. BUTLER]

Ms. METCALF (to Charlie, about Natalie)

We need to get her to the sick bay. She's still on cloud nine in case you'd like to do that for me...

CHARLIE

Sure. Come on, honey, let's get you –

NATALIE

No.

I can't stand by and let this happen to this girl.

Do you hear?!

JOE (to Natalie)

No no no

Ms. METCALF

You can pull that stuff out in the real world, but you can't do it here!

CHARLIE

Come on honey, just –

NATALIE

No.

JOE

Please come on.

NATALIE

Oh...oh lord, I'm so high, I'm in the clouds still...just like she says, I really am. Everything is...is this real here? I don't know what I'm seeing or hearing.... YOU CAN'T JUST DO ALL THIS!

Ms. METCALF

That's fine. Joe, please to the sick bay with her. Tell the internist there.

CHARLIE (to Joe)

I see you want to get her off by herself, ain't that right?

(Ms. Metcalf laughs.)

Ms. METCALF

Is that right? I never thought of that. Well like they say, no pot too strange but there's a lid to fit.

CHARLIE

Yeah that's what they say. Specially if the pot got a bunch of money inside.

JOE (advancing toward him)

All right, I'm not putting up with you.

NATALIE (to Joe)

What's he saying?

JOE
Never mind.

CHARLIE
I'm just saying what I'm seeing. He's hovering around her like a bee on a rose bush.

Ms. METCALF
All right, that's fine. Charlie, you go see about Tracy and the flying girl there. Joe, the personnel decisions here are made by me. I think you know that.

JOE
He's not a good person to be here. He's irresponsible and he's got a smart mouth, and he encourages those things in the patients.

CHARLIE
Hey come on man, no hard feelings.

JOE (turning away)
Yeah yeah sure thing.

[EXIT JOE]

CHARLIE
That's fine.

NATALIE
I don't like the way people are treated here. I don't like it.

Ms. METCALF
Go back to your room.

[EXIT MS. METCALF]

CHARLIE
Come on, come on now....

[EXIT NATALIE led by CHARLIE]

SCENE 11 Dr. Rivera's office.

[Dr. RIVERA and NATALIE are seated near each other. NATALIE is in a near trance.]

Dr. RIVERA

I want you to try to remember and I want you to relax and not to think of anything except that place and that time.

NATALIE

...Yes....Yes, all right....

Dr. RIVERA

Can you tell me where you are, what you're seeing and what you're doing?

NATALIE

I'm standing by my car. It's a warm night with a breeze like it's going to storm, a storm night. No street lights nearby, a block of apartments like...some kind of cinders, across the street, only a few lights there – dim amber ones like blurry diamonds when I stare at them. I'm looking for someone – I have my money in my purse. I'm holding it tight, trying to look natural...the traffic's very light, my heart's pounding...looking out for the police – there aren't any around, but I still can't relax, I keep looking around.

Dr. RIVERA

Who are you looking for?

NATALIE

I'm looking for my son. I know he's not there, but I'm looking for him.

Dr. RIVERA

Are you looking for anyone else?

NATALIE

Yes.

Dr. RIVERA

Who is that?

NATALIE

I don't know.

Dr. RIVERA

Is it a man or is it a woman?

NATALIE

Yes...it's a man.

Dr. RIVERA

Does he know you or is he a stranger?

NATALIE

He knows me and he's also a stranger. I see him for a minute but then he's gone. The tops of the trees are like crowns floating in deep black...I'm looking around for someone, Los Angeles floating in the distance. I'm looking for my son, but I know that he's dead.

Dr. RIVERA

How do you know he's dead?

NATALIE

He's in me, he's ponding in me, his heartbeat....

Dr. RIVERA

You can feel his heartbeat inside of you?

NATALIE

Yes, it's like I can feel my lover, but he's dead there and I have to scream inside – I'm trying to, but the scream is coming out in my walking – my arms and legs are screaming as I walk. The street feels like a vice around me, I can't move, even though I'm walking. And I feel very tired all of a sudden. I can remember giving...opening...and my mouth screams, but I clench my teeth around it, because I hate them....

Dr. RIVERA

Who do you hate?

NATALIE

The men who are holding me.

Dr. RIVERA

What men are holding you?

NATALIE

With my legs spread out.

Dr. RIVERA

Which men?

NATALIE

Spread out breaking apart, like...a bird's wings when the bird's nailed up on a door.

Dr. RIVERA
What men are doing this?

NATALIE
Can I hold your hand please?

Dr. RIVER
Yes, I'm here.

NATALIE
Please, no more today.

Dr. RIVERA
That's fine. I want you to relax now, breathe and forget everything, let it all go away, let it go....The attendant will come in a bit, so just rest now.

(Natalie is crying silently.)

Dr. RIVERA
Do you want to tell me why you're crying?

NATALIE
No.

Dr. RIVERA
All right, I respect that. You never have to tell me anything that you don't want to.

NATALIE
I can't take it anymore. I can't take it anymore. Can you please help me?

Dr. RIVERA
We're going to do it together.

NATALIE
I don't believe in together anymore. I have to do it by myself.

Dr. RIVERA
That's not true. I'm here to help you. Do you believe me?

NATALIE
Yes, all right. I will try.

Dr. RIVERA
You must try.

NATALIE

Yes...thank you.... Doctor...?

Dr. RIVERA.

Yes?

NATALIE

I don't want to die yet. I can't die yet...I could before, but I cannot now.

Dr. RIVERA

You're not going to die, you're going to get well, completely, little by little. I will help you. I don't want you to worry about anything now. Remember that I'm here for you.

NATALIE

No one is here for me. Even those who might seem to be are not really. I have to do it myself.

Dr. RIVERA

We can talk about this later.

NATALIE

Yes, all right. Thank you.

Dr. RIVERA

Of course.

[JOE is at the door and escorts NATALIE as BOTH EXIT.]

[ENTER CHARLIE, after a moment.]

CHARLIE

Excuse me, Dr. Rivera?

Dr. RIVERA

Yes?

CHARLIE

They told me Dr. Butler would like to see you.

Dr. RIVERA

Right now?

CHARLIE

Yes, that's what they say.

Dr. RIVERA

All right, thank you. I'll be right there.

[CHARLIE EXITS]

[Dr. RIVERA EXITS after a few moments at her desk.]

SCENE 12 Dr Butler's office.

[Dr. BUTLER ENTERS and goes to her desk. She looks through papers.]

Ms. METCALF ENTERS and takes a chair nearby. She assists with the paperwork.]

Dr. BUTLER

Have you contacted her friend Louise?

Ms. METCALF

Yes.

Dr. BUTLER

So she's finally signed the commitment papers?

Ms. METCALF

She came in yesterday to do that, yes. Finally. I convinced her, and she saw reason.

Dr. BUTLER

All right. Good. Now perhaps things can move forward here, and we'll –

[DR. RIVERA ENTERS]

Dr. RIVERA

You wanted to see me?

Ms. METCALF

Come in please, yes.

Dr. RIVERA

Well Dr. Butler, to begin with, I just want to say that I hope we can move toward a more productive relationship. I do appreciate so much the opportunity to be here. And I always value your advice and your guidance. Even though we may have divergent views on certain things.

Dr. BUTLER

Yes, well thank you. It's nice to hear you say that. However, I must still object to the unsound methods that you persist in deploying. This has resulted in re-traumatizing vulnerable patients. And it seems to me that this is motivated by your injecting your own personal issues into the clinical relationship.

Dr. RIVERA

I'm sorry. No –

Ms. METCALF

You have been encouraging immature behavior and inappropriate relationships.

Dr. BUTLER

These approaches are unsound and unscientific. With regard to this new patient, Natalie, the former political dissident, I'm sorry to say she is a disruptor. She is preoccupied with a paranoid fantasy that something sinister happened to one of our former patients, even going so far as to involve others in this intrigue.

Dr. RIVERA

She hasn't been disruptive in any way. we have to understand the degree of trauma she's dealing with.

Dr. BUTLER

Well that's fine you can object but that is what we see. As such, I think that she must be kept here for further treatment for the depression that is at the root of all her drug abuse. after she's discharged, we should think in terms of outpatient maintenance – she'll be visited by a team every two weeks – you know the process, I don't have to explain....

Dr. RIVERA

A team that'll simply inject her with more drugs. What good is it, my working with her here, if we're going to continue to drug her further once she's out?

Ms. METCALF

But those are for a therapeutic purpose – to keep her stabilized.

Dr. BUTLER

Exactly.

Dr. RIVERA

I think she can aspire to being more than just “stabilized.”

Dr. BUTLER

Perhaps that's true, and I hope that it is. We can discuss this individual more at a later time. Right now, there is this other matter. As I mentioned, an inappropriate relationship has developed between our Natalie and the young woman Margaret, or Misty. And then another between Natalie and the attendant Joe.

Dr. RIVERA

Well perhaps you should ask Ms. Metcalf about Joe's activities. She's in charge of the attendants.

Dr. BUTLER

Natalie says that you've encouraged her in these things

Dr. RIVERA

No, I have not.

Ms. METCALF

And also, that you've encouraged her to communicate with outside parties.

Dr. RIVERA

I've never done anything like that.

Dr. BUTLER

We suspect there are inappropriate things being done with some of these girls. Both here and at the other site of which your two clients Misty and this Tracy

Ms. METCALF

They're part of it. I've suspected this for a while, Dr. Rivera.

Dr. RIVERA

I don't know anything about it.

Dr. BUTLER

Dr. Rivera think about what Ms. Metcalf is saying.

Dr. RIVERA

As I say, I don't know anything. But while we're on the subject of strange rumors – what did happen to this girl Samantha?

Ms. METCALF

We know perfectly well she succumbed to a fatal overdose.

Dr. RIVERA

That's not what I heard.

Dr. BUTLER

I think you and I should speak about these things in private. If you don't mind, Ms. Metcalf –

Ms. METCALF

Of course.

[EXIT Ms. METCALF]

Dr. BUTLER

I will be frank. I suspect you've been looking the other way with regard to inappropriate types of personal freedom – experimentation.

Dr. RIVERA

That is absurd. And as I said, what did happen to the girl Samantha? Metcalf is gone now. You can say.

Dr. BUTLER

As she told both of us, it was a fatal drug overdose. She was an addict.

Dr. RIVERA

And again, that's not what I heard.

Dr. BUTLER

What did you hear? What did you hear, and from whom?

Wait – before you answer, let's desist with these pointless disputes. you know that our research here has been very productive. For both of our projects. the more our own agenda here goes forward, the more it is helpful to you. When I have to write letters of reference, for grants and the like.

[THERE IS SHOUTING FROM OFFSTAGE.]

SCENE 13

[TRACY enters in a rush ahead of NATALIE]

[NATALIE is reciting the Ten Points, though at first it cannot be heard very well. But it is like a kind of call to action from a distance. Perhaps she is also throwing objects around in a fury. Or even furniture.]

TRACY (overlap with NATALIE's shouting and noise)

She's worse than Misty! I can't control her either. Like I told you before. It is so so nuts, funny though, kind of –

[NATALIE enters from offstage.]

NATALIE

Wake – wake up! – Wake up every one! Wake up dead men everywhere!

(Tracy lingers in scene for a bit, observing, then at a certain point leaves.)

NATALIE

And wake up, everywhere! everywhere. Hear! – now! the Ten Point Program...of the Black Panther Party...of the United States.

WE WANT FREEDOM. WE WANT THE POWER TO DETERMINE THE DESTINY...OF OUR COMMUNITY!

WE WANT FULL EMPLOYMENT FOR OUR PEOPLE!

WE WANT DECENT HOUSING, FIT FOR HUMAN BEINGS!

[JOE and CHARLIE begin to approach her. Then they grab her. She struggles.]

(overlap with struggle)

WE WANT EDUCATION...FOR OUR PEOPLE

WE WANT AN END TO POLICE BRUTALITY! and MURDER!! of BLACK PEOPLE!...

(They restrain her.)

WE WANT!

(They struggle with her.)

HOUSING... EDUCATION... JUSTICE...!!

(CHARLIE finds dope somewhere on NATALIE'S person, perhaps a pocket.)

CHARLIE (while restraining NATALIE and more or less frisking her)

Hey hey hey –

Hey wait, wait, what's this? What's this? This is drugs. Where'd this come from. Oh, my word!

JOE

Let her go, you let her go now. As far as where that came from, I think you know. Maybe you and her both. (indicating Ms. Metcalf)

CHARLIE

Don't look at me, man, I'm just doing my job here. That's all.

JOE

Yeah, I don't think so.

CHARLIE

That's all it is! That's it, man!

JOE

I think it might be a little more. Help me with her now.

(CHARLIE moves toward NATALIE.)

NATALIE

NO! NO!

(CHARLIE is still.)

Don't let him touch me!

Nor you either! (to JOE)

(NATALIE, still on the floor, begins to compose herself.)

JOE (to Charlie)

You best be careful what you get into, what you get led into. Cause where the other end lead, it might be kind of shocking. Let me tell you.

Ms. METCALF

All right, that's enough. Charles, you go see about those others, what they're doing.

I've had enough of your insolence. (to Joe)

[Exit CHARLIE.]

JOE

No you haven't. Not yet you haven't.

Ms. METCALF

I'll deal with you later. Lead her back to her room.

(JOE begins to lead NATALIE off, but she rejects his help.)

JOE (leading her off)

All right come on, come on.....

NATALIE (standing up)

I don't need you to help me. No one has ever helped me. And I don't need it now. I'm going now. By myself. I don't need you or anyone else to help me, take care of me, look after me, restrain me, detain me, constrain me, place me under surveillance, put me in handcuffs,

put me in chains, in shackles – that was done already. Do you realize? – I actually gave birth to my son in jail, they had me in shackles, right there on the delivery table. Where was I going to go? I don't need. Shackles. I don't need restraint. I don't need. Surveillance. I don't need therapy. Or drugs. I'm saying good-bye to drugs right now.

And...BUT.... I'm coming back. After I rest a while. I'm coming back here. To you. I'm going back. Then I'm coming out of here. And what I'm going to do...I don't know right now, but I'm going to do something. I'm going to do something. And they are going to pay attention. And they are going to listen. And things are going to change. Around here. Everywhere.

You think I'm crazy, but I know what I'm talking about. Where is that girl who disappeared, by the way? What happened there, by the way? There was a girl here – she just disappeared! where did she go? They thought that I disappeared too, but I didn't. And now I'm coming back.

I'm tired now. And I'm going to rest. Let me have peace for a while, and don't bother me. But I'll be back. Yes. I will.

[NATALIE exits alone to her room.]

Dr BUTLER

Is it not obvious, doctor? You can see the grandiosity – a more medically-based treatment regimen is needed here. Addiction is the result of depression, and depression is the result of neuro-endocrine imbalance. I don't have to explain this to you.

Dr. RIVERA

There is always more than that, in this case especially.

Dr. BUTLER

I don't see anything special at all about it. But I need to keep her here. We need to make sure she cannot continue to be disruptive. It is not just here. It is not just now. This has been her entire life. Creating disruption. When others are trying to do their job. And she turns this to her advantage.

Dr. RIVERA

I'm sorry, I refuse to authorize electroshock or anything of the kind. Perhaps my view will change, but as of now – no, I cannot co-sign any treatment of that sort. I'm sorry.

Dr. BUTLER

That's fine. But it does not surprise me I must say.

[ENTER CHARLIE]

CHARLIE

Hey you know that girl Misty – oh I'm sorry, doctor.

Dr. BUTLER

No, that's fine Charles, what is it?

CHARLIE

Yeah well it looks like she's gone. Somehow, she ran off. I don't know how. We don't know where she went. We're looking though. But yeah it seems like she's gone.

JOE

Well I wonder how that happened, Mr. Charlie. I wonder how that happened. You and Ms. Metcalf maybe might be knowing a thing or two about that.

I'm out of here.

(JOE stops and turns before leaving.)

When the you-know-what hits the fan, which it will – I've seen it before, you types always think you're so much smarter than anybody else. You always think you know all kinds of things that you don't. You're so high and mighty that you can't see anything that's right in front of you. I always think it's kind of funny. But you won't be laughing.

[JOE EXITS.]

END OF ACT TWO

ACT THREE

SCENE 1 Charlie and Dr. Rivera are in the hallway.

CHARLIE

She says it supposed to be secret.

Dr. RIVERA

Who says?

CHARLIE

Ms. Metcalf. I guess Dr. Butler not supposed to know. It's her friend, that nurse who's her friend. She wants to see you.

Dr. RIVERA

All right. Where is she?

CHARLIE

She's waiting in your office already.

Dr. RIVERA

Oh, I see. Ms. Metcalf let her in?

CHARLIE

I guess so.

Dr. RIVERA

All right. I'll be there in a minute.

CHARLIE

Ok I'll go tell her.

[EXIT CHARLIE]

[EXIT Dr. RIVERA]

SCENE 2 Dr. Rivera's office.

[Dr RIVERA ENTERS to LOUISE, who is waiting.]

LOUISE

Hello, Dr. Rivera. I'm Louise. Natalie's friend.

Dr. RIVERA

Yes, hello.

LOUISE

And I'm also – perhaps you know – her power of attorney.

Dr. RIVERA

Yes, she's mentioned you many times.

LOUISE

I was asked to see you by the social worker here, Ms. Metcalf. We know each other a little, I'm a charge nurse at the county –

Dr. RIVERA

Yes.

LOUISE

We sometimes send people here –

Dr. RIVERA

Yes, right.

LOUISE

So.... She emphasized the special relationship she thought the two of you had – I know you can't break confidentiality –

Dr. RIVERA

No, that's right.

LOUISE

But I did want to get some assessment. If possible. I should say, I did recently sign the commitment papers. I didn't want to at first, but then I did it anyway.

Dr. RIVERA

I see. Well, to be honest, I'm not sure you should have done that.

LOUISE

Well that's what I thought at first. But they convinced me it was for the best. Then, Ms. Metcalf contacted me and asked me to come to see you. I thought you could convince her to accept it – Natalie. You know how she is – I'm not sure how well you know her. But, she is so –

Dr. RIVERA

I'm not sure that I can do that. I don't think that she does need to be here. It's my assessment that she's perfectly able to leave. There's no reason to keep her here.

LOUISE

I see, well –

Dr. RIVERA

But we can talk to Ms. Metcalf. She handles legal things like this.

LOUISE

Yes, I suppose... so it's your view that –

Dr. RIVERA

Yes, she's fine. She's a very strong, resilient person. She's been through a great deal. I'm sure you must know about some of it.

LOUISE

Yes, I do.

Dr. RIVERA

I'm not sure if you know all of it, though. I doubt she's ever told anyone some of these things.

LOUISE

I've seen...a lot of things. Over the years.

Dr. Rivera

Yes, all right.

LOUISE

But they seem to have a different view, when I talked to them –

Dr. RIVERA

In her case, though, I'm the one who has the final say. Unless they fire me. But that's not going to happen. So, no, she can leave – not just yet, but soon. But tell me, How are you feeling? I sense this has all been very hard on you. How long have you known each other?

LOUISE

All our lives. We grew up together in Mississippi. And we both came up to New York City.

Dr. RIVERA

I'm from New Mexico originally. So you both came up together.

LOUISE

Yes. It was the greatest time of my life. It was a wonderful thing in the beginning...but then things changed. And it was hard. But she thrived on it. She was a fighter, she lived for the cause. She gave everything to all sorts of "friends" – hangers on, and other types, who didn't deserve it. Anybody come in her house, they didn't have a place to stay – stay with her. They didn't have food, she fed them. They need clothes, she'd go out to buy some. After a while though, the stress got to her. And then it all started. I'd say, 'You've got to get yourself together, you can't be taking this stuff like this, you're killing yourself with it.' But it still went on, and she got worse. Eventually I decided to get it for her – at my job. I'm the nurse in charge, I know what to do – so she wouldn't have to go out on the street for it. ... I could lose my license and go to jail if you were to tell this to anyone.

Dr. RIVERA

I would never tell anyone.

LOUISE

I did not want to do it. I did not want to sign those papers. The thought of putting her in some place for good – I haven't been able to sleep at night, I haven't been able to think of anything else.... But I really don't know if she can be herself again.

Dr. RIVERA

She can and she will. And she doesn't need to be here much longer.

LOUISE

I'm glad to hear you say that. Now I have to get that thing changed – un-sign what I just signed.

Dr. RIVERA

I'm sure we can take care of that. I'll talk to them.

LOUISE

Well, good. I'm glad. I'm relieved. Thank you for seeing me. I won't keep you any longer.

Dr. RIVERA

I'm happy to help. Don't worry. We'll get all this straightened out.

LOUISE

Ok. Thank you.

[EXIT LOUISE]

[EXIT Dr. RIVERA]

SCENE 3 The recreation area.

[Enter TRACY and then CHARLIE quickly behind her, as though not wanting to be noticed. It's a secret meeting.]

TRACY

Ms. Metcalf talk to you about the dope, right?

CHARLIE

Oh yeah, it seems strange to me, but yeah whatever, you know....

TRACY

Done it before. Then you know she kind of expand her operation. She means well, that's the funny thing. Sounds weird, but there it is.

CHARLIE

That Natalie pretty high in her room. I hope no one found her right then. Maybe pin it on me.

TRACY

Nah don't worry about it.

CHARLIE

I'm not sure I like what going on here, you know?

TRACY

Nah don't worry. I saw that – I said yeah, ok, let me think about this. People always think I'm dumb. But I'm not that dumb – on the street, you know, been there since 15 years old. You learn, let me tell you. You learn or you die. I know the kind of thing they were trying to work on her.

CHARLIE

Yeah but how you know though?

TRACY

Ms. Metcalf told me. She didn't like it either.

CHARLIE

Trick her friend that nurse?

TRACY

Yeah. Besides –

CHARLIE

They really do it?

TRACY

Yeah, I guess. What she said. They lied to her straight up. You can't do that. I didn't want her around anyway. Don't want a smart person like that around. Ms. Metcalf didn't either. But it's fixed now – fly away, fly away, go go go.

CHARLIE

Where's that girl? where she go? That's another thing....

TRACY

Don't know, don't know – occupation hazard, can I say? Sex work, sex traffic – big deal. Traffic go on all the time. Sex go on all the time. Work go on all the time. Everybody got to sell themselves, right? Nobody can just like – *live*. What are they thinking? People want to make everything illegal. Go to jail for five years 'cause you sell your pussy to some guy, and he go to jail for ten – crazy.

CHARLIE

Yeah ok, I'm just saying, we got to be careful here.

TRACY

No problem. I always am.

CHARLIE

I already got two felonies. I can't get another. Know what I'm saying?

TRACY

Yeah sure, don't worry. Stick with Tracy, just like I tell you. Come on, let's go find an empty room ok?

(pulling him) Come on.

CHARLIE

Yeah all right, all right.

TRACY

Come on.

[EXIT BOTH]

SCENE 4 The rec area outside.

[Ms. METCALF enters and sits, waiting.]

[TRAY enters.]

Ms. METCALF
Did you talk to her – Rivera?

TRACY
Oh yeah.

Ms. METCALF
What did she say?

TRACY
She said she kind of had a feeling something was off, now she knows.

Ms. METCALF
Did you tell her how you knew?

TRACY
No no no, you think I'm crazy?

Ms. METCALF
Well I wonder sometimes.

TRACY
Everything's safe with me don't worry. You can't trust old Tracy, who can you, right?

Ms. METCALF
Keep Misty safe, whatever you do.

TRACY
Sure, no problem.

Ms. METCALF
Charlie will help.

TRACY
Oh yeah.

Ms. METCALF

Yes, I'm sure he will. He reminds me of my husband back when he was young. Told Dr. Butler, of course what does she know about love? He's had cancer twice. Can't work anymore. So many bills. And then more bills. Nurses and home care and all that – so expensive. Prescriptions, drugs...you wouldn't believe it. But he's been my light. He's been my light. He's been the light of my life. But if I had to rely on just what I make here, I don't know how we'd do it. When are you taking her out?

TRACY

Pretty soon. Think she just about ready. Got any extra pills at all?

Ms. METCALF

Yes of course.

Here.

TRACY

Here's your money.

Ms. METCALF

Probably I should count it. I will later.

TRACY

You can count it. I never stiff anybody. On the street since I was 14 years old. One thing you learn – got to be honest. Sounds funny, I know. Honor among crooks -- hooker with heart of gold, whatever. Catch you later. Ok?

Ms. METCALF

Yes, of course.

[EXIT TRACY]

[EXIT Ms. METCALF]

SCENE 5 Dr. Butler's office.

**[Dr. BUTLER and Ms. METCALF enter and go to the desk.
They take up various items of paperwork.]**

Dr. BUTLER

She has the power of attorney, is that right?

Ms. METCALF

Yes, doctor.

Dr. BUTLER

We'll get her used to the idea, normalize it.

Ms. METCALF

Yes.

Dr. BUTLER

So I'll leave you to manage the situation for a while, and then I'll come in and – she's a nurse herself after all –

Ms. METCALF

Yes, that's right.

Dr. BUTLER

So then there we are, she should understand. Where would that be?

Ms. METCALF

The county, doctor.

Dr. BUTLER

Oh yes, I remember you mentioned.

Ms. METCALF

Yes.

Dr. BUTLER

That's interesting. Well, coincidences do happen.... I'll return when it seems right, just come get me.

[EXIT Dr. BUTLER]

[ENTER LOUISE, after an interval]

LOUISE

Ms. Metcalf, hello.

Ms. METCALF

Yes. Louise. I'm glad you could come. Please have a seat.

LOUISE

Thank you. Well. I've decided that...I really don't want to do this after all.

Ms. METCALF

I'm sorry do what?

LOUISE

I don't think I can agree to Natalie's commitment. At least not now.

Ms. METCALF

I see. But what's the reason.

LOUISE

After thinking about it. And comparing her condition now to what we've seen in the past, I just don't think it's justified. I've changed my mind. I think I was wrong to have agreed to it in the first place.

Ms. METCALF

I see. But, I'm sorry, we have your signature.

LOUISE

Well, but –

Ms. METCALF

Once permission is given...it might require more than just you changing your mind to rescind it. In fact, it might create suspicion regarding why you did it in the first place. I don't mean to be alarming – I'm just...

LOUISE

Yes, yes. I know....I...I just...I can't be the person who does this to her. I'm sorry, I can't do it. I can't betray my oldest friend. After all we've been through.

Ms. METCALF

You're not betraying her. You're helping her.

LOUISE

I don't think so. As difficult as she is, I don't think she needs this.

Ms. METCALF

It might not be up to us. It might need an evaluation by the state.

LOUISE

There must be some way...

Ms. METCALF

Yes, well –

LOUISE

I don't know why I agreed to it, to be honest. It's true she's so difficult, and I've gotten so tired....

Ms. METCALF

Of course, of course

LOUISE

And the other day – I don't want to get into it – but.... It's like it's just gone on and on.

Ms. METCALF

Yes...

LOUISE

But even so...she's an incredible human being. You can't imagine how much she's done for other people.

Ms. METCALF

Let me just say – I see so clearly how much caring there is here, how much love. I just want you to know. It's wonderful. It's not something we always see. Let me call Dr Butler. I think she can make the situation clearer.

[EXIT MS. METCALF]

SCENE 6 The same location.

[Ms. METCALF and Dr. BUTLER BOTH RETURN]

Dr. BUTLER

Hello – I'm Dr. Butler, Natalie's psychiatrist.

LOUISE

yes hello

Dr. BUTLER

And so, as Ms. Metcalf has explained, we think it's best that Natalie be in our care for an extended period. We've noted various things – in her behavior, her functioning – that seem to indicate the need for more treatment – medication, therapy, group therapy, various things. Of course, there's also her drug abuse...which we're currently dealing with. I do also think that a course of ECT is indicated, in her case, as well. And so –

LOUISE

I was told things like that would not be –!

Dr. BUTLER

Well. In the first place, I don't know what you mean by 'things like that' –

Ms. METCALF

It's for the best, it's what she needs.

LOUISE

You specifically told me –

Ms. METCALF

You must have misunderstood – I wasn't giving a medical opinion.

Dr BUTLER

Yes, of course. Only I can do that. Her symptoms, including the addiction, are all from severe depression. From trauma too, no doubt – I agree with Dr. Rivera. We just have different views regarding what to do about it. She wants to put her faith in folkloric ideas, I prefer actual science. The procedure has been greatly refined – I have to reassure you – with much less effect on memory or other functions.

LOUISE

Please please...please...please – don't do this. It's true, she has some...tendencies, she's headstrong, just like her son, the two of them – she's difficult – but other people needed her to be that. Many did, they really did. I can't betray my oldest friend.... I've seen her sacrifice so much. Please let me just – take back that signature.

Dr. BUTLER

We are not able to do that just yet. And the state requires us to continue to keep her under observation.

Ms. METCALF

There is a time limit, of course.

Dr. BUTLER

Yes. And we can promise to examine this issue very carefully and to give it a thorough evaluation. We do not do this lightly

Ms. METCALF

But you know that it is for the best.

Dr. BUTLER

Yes, it is. It really is.

Ms. METALF

She is not doing well. You see for yourself.

Dr. BUTLER

It tends to go in cycles – some improvement, then relapse, each time worse. But with these various medical interventions – perhaps electro-convulsive, certainly medication –

Ms. METCALF

Something better can be hoped for.

Dr. BUTLER

And then the stress on her health, her physical health. You are yourself a medical professional. Certainly, you can appreciate –

LOUISE

Yes, all right. Well ...

Dr. BUTLER

We recommend that she not be told about this aspect, only about the commitment itself.

LOUISE

No, I can't do that. I have to tell her everything.

Ms. METCALF

Perhaps you'd like me to do it.

LOUISE

No, no. No, thank you. I have to do it myself, and I have to tell her everything. She has to know. Thank you both for your time.

[EXIT LOUISE]

Ms. METCALF

Well, all right.

Dr. BUTLER

Yes, very well. Fine. So far, so good. When are these FBI people supposed to be here?

Ms. METCALF

Tomorrow.

LOUISE

All right. Are we prepared?

Ms. METCALF

I think so, yes.

LOUISE

All right, good. I hope so.

[EXIT Dr. BUTLER]

[EXIT Ms. METCALF]

SCENE 7 The rec area.

[NATALIE ENTERS and sits.]

[MISTY ENTERS after a moment or two.]

(Misty seems different. She has fancy clothes and seems dazed.)

NATALIE
Hey honey.

MISTY
Hey.

NATALIE
Who were those guys?

MISTY
FBI.

NATALIE
Really?

MISTY
Yeah.

NATALIE
Really?

MISTY
Seen them both. These different, though. They're around. Oh yeah. cops too. It's like there's good and there's bad. They're looking around, asking questions, taking stuff away. Others – they come here, you don't know why, what they want. But they just come to get certain people.

NATALIE
Girls?

MISTY
Yeah, they get different girls, but sometimes other people, and they take them away. Sometimes they come back.

NATALIE
Not always?

MISTY

No. No no no no.... It is a nice day, but clouding over. Light. Air.

NATALIE

Wait. Why didn't I see this before? Look at you. (referring to her new clothes) Oh my god, baby, sweet honey child – what are you letting them lead you into?

MISTY

It's no problem, I'm protected.

NATALIE

No, you're not.

MISTY

Yes, I am. I have a magic shield. See?

(She makes a big circle around herself.)

I'm serious. Tracy knows. Others know. I'm not as crazy as they think. I have to fake it. It's the only way I can survive. Come in here when I need to.

NATALIE

Are you really 17?

TRACY (laughing)

Heh heh heh...

NATALIE

What's your real name?

TRACY (more laughing)

Ha ha ha

NATALIE

Do they know?

TRACY

I fake everything, you know. They think that I'm using, and that's good. So I just have to go to rehab – ha ha.... And then be on probation for a while. But this means that people higher up are pulling strings, they decided to go easy this time, just like with that commitment thing last year. They could have gotten that if they really wanted. They can get one of those on anybody.

NATALIE

And on me, right?

MISTY

Well me too. Anybody. That's how they work. You got to keep a light burning in your heart, you got to keep your spirit up. It's what I do all the time. I have to fake stuff. They don't know who I really am. I tricked so many people, so many different ways. Even Tracy kind of – don't tell her. She thinks she's so street smart – ha!

NATALIE

Well maybe she is.

MISTY

Well she is kind of, but there's other things beyond what she knows. Don't ask too many questions. This a strange, strange place.

NATALIE

Did you know that girl who disappeared?

MISTY

She's not the only one. I protect myself against it all. The fear comes over me sometimes. Like a draft coming in, like a cold wind coming over me. But then I shake it off. Anything beautiful helps me – my poems that I write, music. There are spirits all around. Some are evil, some are good. If you catch on to the good ones, nothing can hurt you. You seem down.

NATALIE

I am.

MISTY

Why?

NATALIE

Being let down by people I wasn't sure if I could trust them. Thought I could, at least up to a point. Turns out no. Wrong.

MISTY

Yeah, I been there. Who is it for you?

NATALIE

Lawyers – always had respect for them. All the white lawyers...we had one I was close to. His work with us, it ruined his career, probably lead to his early death. His wife's been angry ever since. Blames me, of course. Jewish guy, actually.

MISTY

I'm spiritual, but I don't know that much about Jews.

NATALIE

Oh, we had a bunch of them.

MISTY

Well I guess it takes all kinds.

NATALIE

Yes, that's right it does, it really does. There are all kinds of people. And they have all kinds of different minds.

There's nothing more beautiful than a law, when it's a good law. There's nothing more beautiful than the mind that can make that happen. A precise mind, a clear mind, an exact mind, a ready quick mind.... He was so beautiful. He was a small man, slim and straight. All his movements were quick, energetic, full of caring, full of involvement, at every single moment. Nothing got past him. Unless it had to do with nature – it could be a snow storm out, it could be a blizzard, it could be a hurricane -- he didn't notice. It was like he didn't see the outside at all. I'd say, 'Marty, look what a beautiful day it is.' He'd say 'Yeah ok....' He only cared about people, but he cared about them completely. And justice. And he would get mad, he would get furious sometimes. He was like the prophets of the Old Testament. That's what I always thought of "Let Justice run down like water, And righteousness like a mighty stream." I told him that once, I was serious too. He practically rolled on the floor laughing. But then one time, he got so mad at a judge right there in the court, he came this far from being put in jail for contempt. And he stood there and said, 'I do have contempt, Your Honor, I do have contempt for this court.' And the judge didn't say anything, but just looked down at his papers. He knew he was wrong, and that Marty was right. That was one of the last times I saw him. After that, things got worse. A bunch of us went jail, some went to prison, some died. He was threatened too, and his family. But he never quit on us, he could have. He could have quit on us at any time. But he never did.

MISTY

So what happened to him?

NATALIE

See, I survived. I'm still here. They didn't, but I did. And because of that I'm going to tell people what went on. Everything. I know what went on. I heard everything. They never wanted to listen to what I had to say, but I listened to them. I was taking it all down. There's people wouldn't mind if I died. or maybe they think I am dead. So I'm like a ghost. Nothing can hurt me. It already did. But I'm still here.

MISTY

I feel like a ghost sometimes. But I'm shaking it off.

NATALIE

My friend in the movement way back – Charles, I still think of him.

MISTY

Oh, I know what that's like.

NATALIE

Yeah, oh yeah. Talk about betrayal...let's not get into it. But maybe I'll have to ask him for help. You know how it is, you feel you're a 'strong independent woman' –

MISTY

And you don't want to ask some guy –

NATALIE

Right

MISTY

That you used to be with

NATALIE

Right right

MISTY (damsel in distress voice)

“Oh, please help”

NATALIE

Yeah...but maybe I have to. Maybe I have to ask him. I have to get out of here.

[ENTER CHARLIE]

CHARLIE

Hey there, you got a meeting with your friend. I'll take you there.

NATALIE

No that's all right. I'll go by myself.

CHARLIE

Oh ok. Fine.

[EXIT NATALIE]

Yeah, so Tracy says she wants to talk to you. I'll take you there. Come on.

MISTY

What's she want?

CHARLIE

Just come on.

[BOTH EXIT]

SCENE 8 Natalie's room

[NATALIE ENTERS]

(She is sitting by herself, thinking.)

[ENTER TRACY in a hurry]

TRACY

Got a meeting, got to do this quick. Just wanted to sneak in here. Got you covered, kid. Don't worry. Here –

NATALIE

No no –

TRACY

Got a little something for you.

NATALIE

No, really.

I decided. I decided. I can't do that anymore.

TRACY

Come on. You'll feel so much better.

NATALIE

No, really....

TRACY

Being in here, got you in solitary confinement.

NATALIE

No, I have ghosts for company. I'm used to it, don't worry. Really.

(Tracy shoves the packet toward Natalie.)

NATALIE

No, please. Take it –

TRACY

Are you sure?

NATALIE

Yes, please, take it away. Please.

TRACY

Ok, sure. No problem. You're getting clean. I respect that. It's not for me. Each his own. Anyway, like I was saying, I got you covered – don't worry.

NATALIE

What are you talking about?

TRACY

Never mind. I snitched – so funny – tickle tickle.

NATALIE

Come on, tell me.

TRACY

No. They think I'm a fool, everybody does. I am, too. I guess I must be. Kiss me, baby. Just once.

NATALIE

No, I can't.

TRACY

Come on.

NATALIE

No – please. Tell me.

TRACY

Can't. Secret. I got to go get that Misty. She is such a trouble. Going to work out pretty good though. Been in here a bunch of times – out, come back, out, come back – so I know the signs, see what they're up to. I know what they think. They try to know what I think. But no, can't do it. You stick with old Tracy. I always take care of people I like. You're a stand-up type of girl, I could see that. I know. I know what it's like. Out on the street, you learn. You don't, you die, that's it. Been there, how I know. Give me a kiss, baby.

NATALIE

No, sorry. I don't do that.

TRACY

Oh, you an old stick in the mud – fine. Tell you that Charlie is one fine dude. Wouldn't mind have his stick in my mud.

[ENTER CHARLIE]

TRACY

Hey baby, just talking about you.

CHARLIE

Something good, I hope.

TRACY

Oh yeah.

NATALIE

Where's Joe?

CHARLIE

Haven't seen him a lot lately. He playing hooky, you know. Taking a lot of sick days lately some reason. Got to do everything. That's fine, I learn the ropes better.

TRACY

You got a rope I'd like to learn.

CHARLIE

Oh yeah?

(They go off to the side, while Natalie stays back in her room.)

TRACY

I think I might.

CHARLIE

Come on, come on.

TRACY

No, you come on.

CHARLIE

Not here, damn. You're one crazy girl.

TRACY

I am. Why you think I'm in here? This the nut house, I'm nuts. Come on, baby.

CHARLIE

No no, later... chill, chill....

TRACY

All right, all right. Haaaa, I'm a wild girl, do you think? I am, I definitely am.

CHARLIE

Yeah, you must be. But yeah, that old dude Joe, he got too old for a stress position like this one, I think.

TRACY

Yeah, I guess. Give me a cigarette.

(He does so. They smoke.)

CHARLIE

I think I know the type of sick days he's taking though. He get his treatment at that bar he took me to.

TRACY

Think I know that place.

CHARLIE

Man, talk about a dive. That was scraping the barrel right down to the bottom, scraping down through the wood.

TRACY

Yeah, I been there, I know. Don't knock it, got some good customers there.

CHARLIE

But that's cool. Oh hey, almost forgot. You're supposed to meet with Dr Rivera.

TRACY

Yeah I'm going. She always putting the moves on me though, she's got designs on me -- what you think of that? ha? ha? (punching his arm, teasing) She wants to molest me. It's true.

(She tries to get into his pants once again.)

CHARLIE (warding her off)

Come on, come on....

(He goes back to get Natalie.)

(to Natalie)

And you, I remember now, you have a visitor again. It's your friend.

(He comes back to Tracy.)

That Joe, like I say, off somewhere. I got to do everything, almost can't keep up.

TRACY

Yeah ok. Catch you later.

CHARLIE

Yeah ok.

[EXIT TRACY]

NATALIE (to Charlie)
Thank you.

[EXIT NATALIE]

CHARLIE
Sure.

[EXIT CHARLIE]

SCENE 9 The visitors' room.

[LOUISE ENTERS AND SITS WAITING]

[NATALIE ENTERS]

LOUISE

Well, all right. I think this can be fixed. But it's more difficult than I thought.

NATALIE

How?

LOUISE

Well...I don't know how to say this, but...I signed the papers to commit you. I was forced – No – I'm not going to lie – I wasn't forced. I was persuaded. That it would be for the best. I'm sorry. I'm sorry. But you have to co-operate. We can fix this, but you have to co-operate.

NATALIE

No.

LOUISE

If you co-operate –

NATALIE

No. No. You already told me this before. Why did you even come here again?

LOUISE

All right. Again, I'm not going to lie. I think it would be best if you did stay here for a while.

NATALIE

No.

LOUISE

They say it's the best treatment for what you have.

NATALIE

What do I have?

LOUISE

We both know you haven't been yourself for a long time. Afterward, follow-up medication will make the improvements more lasting.

NATALIE

I know what that stuff is that they want to put me on.

LOUISE

No, you don't know everything. They're the doctors.

NATALIE

Permanently.

LOUISE

Not necessarily. For an extended time. And then we'll see. We think it's for the best.

NATALIE

We?! Who is this 'we' that's doing all this? – Think now, Louise! All of a sudden! -- There is no 'we' here. I am my own person. I want to get out of here.

LOUISE

I feel that I'm responsible for what happens to you, for your welfare.

NATALIE

Don't you understand anything? What's happening in here? – this is the type of thing we were trying to get rid of. Don't you remember? And that's why they want to do this to me. They want to get rid of all of us. And you're going along with it! Call Charles. I've changed my mind. Obviously, he's a criminal – always has been. But he knows people with power, people I never would want to deal with, people who are part of the problem – people who are the problem. But I can't help it, I have to get out of here. I want my Power of Attorney. Where is Charles? Is it possible he knows someone – have you asked?

LOUISE

That's the other piece of news that I have. Charles is dead. He was found in a motel. Out in the desert near Barstow. They consider it a suicide. Supposedly he shot himself.

NATALIE

That's absurd.

LOUISE

That's what they said.

NATALIE

That's a lie, Louise. You know and I know that's a lie. That's a cover story. Charles would never commit suicide. He's the last person in the world – homicide yes, oh yeah – that was him. Suicide, no. No.

Are they sure?

LOUISE

Yes.

NATALIE

He was murdered. He was taken out by someone. The same people who want to do this now to me.

LOUISE

You're imagining lots of things once again.

NATALIE

No, Louise. No, I am sorry. It is not imagining. I know what I know and you know that I am not insane, depressed, in need of medication or anything else. When did this happen, when?

LOUISE

It was just a few days ago. That's what I was told. I didn't want to tell you then. I'll try to contact Martin's widow or some other lawyer. They all run, though, when they see me coming.

NATALIE

Someone has put out the word, that's the reason. Butler – the system. Here. That's going on, that's been going on. Is part of what we were fighting. And what are they doing with these girls? – this is part of it. Some people saw it all coming even back then. You have to give me the documents to rescind the power of attorney. I do not trust anyone now. I am going to rescind the power of attorney I gave you. I remember now, it covered financial things as well as medical. I hope you don't mind. I cannot trust you anymore. I can't trust anyone.

LOUISE

This is your illness speaking, Natalie.

NATALIE

No, it is not. If you don't cooperate, or if you try to obstruct, I'll tell the authorities that you were getting me drugs, that you were obtaining them for me through your position at the hospital. And you were in fact doing that. You'd never work again.

LOUISE

You would do that to me? after all that I've done for you?

NATALIE

I can't help it. You're forcing me into it. I'm serious about what I said. I want the power of attorney that I trusted you with. I want my rights back. I will do what I have to do, Louise.

[EXIT NATALIE] [EXIT LOUISE]

SCENE 10 Dr. RIVERA'S OFFICE

(Dr. RIVERA enters and composes her desk and office space.)

(After a moment, NATALIE enters.)

Dr. RIVERA

Let's take up where we left off. It might be difficult, but I think we have to.

NATALIE

Yes. All right.

Dr. RIVERA

So then, close your eyes. Create that scene in your mind. See it. Be there. Feel it. See it. And now –

open your eyes, and look toward that chair.

(There is a chair that has been placed prominently.)

(Natalie does so.)

Dr. RIVERA

Stand, and go toward it.

(She does.)

Dr. RIVERA

In that chair is one of the police officers from when you were in prison, and he is sitting in that chair. See him, Natalie. See him sitting there.

NATALIE

Yes.

Dr. RIVERA

See his shoes on the floor and his pant legs and his two hands that are on his thighs and see the dark blue uniform that he wears and the white tee shirt that's visible at the neck.

NATALIE

Yes.

Dr. RIVERA

Do you see him?

NATALIE

Yes.

Dr. RIVERA

Is he there for you?

NATALIE

Yes.

Dr. RIVERA

See his face, his white face, his eyes, see his black hair and the shadow of the beard on his face. He's looking at you. See his expression. The expression in his eyes. What do his eyes say?

NATALIE

Hatred. He has hatred for me, he has a laughing mocking hatred that says. 'I've got you under my control, you black bitch, and you can't do anything about it.' That's what he's thinking, I see it in his eyes, in his...movement, the way he walks, moves around, the way he stands up out of the chair....

Dr. RIVERA

What does he do after he stands?

NATALIE

He comes toward me.

Dr. RIVERA

Is he coming toward you now?

NATALIE

Yes.

Dr. RIVERA

Do you see him standing?

NATALIE

Yes.

Dr. RIVERA

And coming toward you now?

NATALIE

Yes.

Dr. RIVERA

And where are you, when he stands up?

NATALIE

I'm lying on a table.

Dr. RIVERA

As he's coming toward you?

NATALIE

I'm lying on a table....I'm lying there....

Dr. RIVERA

What are you doing?

NATALIE

I...

(pause)

Dr. RIVERA

What are you doing? can you tell me?

NATALIE

I...I...I'm trying to... I'm trying to give birth to my child....

Dr. RIVERA

And what is he doing now.

NATALIE

I can't... I can't... I can't say it.

Dr. RIVERA

Now I want you to relax and breathe. And what did they tell you to do?

NATALIE

I don't want to say, I don't want to see it. Please don't make me.

Dr. RIVERA

Yes, ok. (pause) Are you all right?

NATALIE

Yes.

Dr. RIVERA (her voice is very soft)

Pause and breathe. Pause and breathe. Are you all right?

NATALIE
Yes – no....Yes.

Dr. RIVERA
Now can we start again?

NATALIE
Yes.

Dr. RIVERA
That's him there, isn't it? Look. Isn't it?

NATALIE
Yes.

Dr. RIVERA
He's in that chair.

NATALIE
Yes.

Dr. RIVERA
Go to him.
(Natalie is hesitant to approach the chair.)

Dr. RIVERA
Go to him.
(Now she does.)

Dr. RIVERA
Imagine the pillow is his face, what will you do?

(Without looking, Natalie takes the small cushion offered by
Dr. Rivera. She begins to work her hands into it roughly.)

Dr. RIVERA
You have him there in your hands, don't you?

NATALIE
Yes.

Dr. RIVERA
Tell me what it's like.

NATALIE

It's his throat, it's his face.

Dr. RIVERA

Will you do it now? Will you crush his throat with your two hands?

NATALIE

Yes.

Dr. RIVERA

Take it.

NATALIE

Yes.

Dr. RIVERA

What do you feel when you do that?

NATALIE

I feel...more anger, only more anger. It never ends. It never ends!

Dr. RIVERA

Hold it.

(She grips the pillow.)

Dr. RIVERA

And what do you feel now?

NATALI

More... more. There's still more anger – hatred. I want to –

Dr. RIVERA

What do you want to do?

NATALIE

I want to cut his throat. I want to cut his throat.

Dr. RIVERA

Do you want to? – Do that now.

NATALIE

Yes – no. Please let me stop.

Dr. RIVERA

I think we should press forward.

NATALIE

No, please, I don't want to see it, I don't want to see any of it, I don't want to know it anymore!

Dr. RIVERA

You have to know it in order to defeat it.

NATALIE

I will never get over it. It's better not to know.

Dr. RIVERA

That is the voice of defeat. Is that what you want? Will you be defeated?

NATALIE

Please, no more.

Dr. RIVERA

Are you sure?

NATALIE

No... no...no.

Dr. RIVERA

Do you want to continue?

(pause)

NATALIE

Yes, all right.

Dr. RIVERA

If I give you a knife, will you do it?

NATALIE

Yes.

Dr. RIVERA

There is a knife. Here, I put it in your hand. Cut the man's throat now.

(Dr. Rivera places a knife in Natalie's hand.)

(Natalie holds the knife but does nothing.)

Dr. RIVERA

Do you see his face there? and his neck and his throat? You see them, don't you?

NATALIE

Yes.

Dr. RIVERA

Cut his throat then, now. Do it now.

NATALIE (almost breaking down)

...there's only anger, there's only more anger, it never ends....

I've seen so many deaths. And so much injustice. And evil. So no....

I will not kill anyone. Not even in fantasy. I'm sorry.

Dr. RIVERA

That's all right.

NATALIE

My own son was killed. I still remember seeing him lying there in the hospital, dead. I wasn't able to get there in time. He was already gone. I'll never see him again.

I would like to stop now.

Dr. RIVERA

Of course. And...you've already done so much.

You've been an inspiration to me. And I hope I've helped you. I can't get into all the reasons that I say this, but the people who do this type of work often themselves have difficult things that they're trying to break free of. You've been an inspiration. I just want you to know that.

NATALIE

Thank you for saying that. But now, I have a favor...it's a question. Maybe you know what it's going to be, I'm not sure. Someone will be here to see you, and I know what he's going to tell you – what he's going to show you. He showed it all to me. I never imagined that I would see such things here in my country – that I love, that I've always loved – despite everything. I sometimes think, where am I? What place is this? But I know that there is something else. There is a power. You have given me the power. But now you will have to decide. And decision is difficult. That is what I've been learning.

But now, now I have to rest now. I'm sorry.

[CHARLIE APPEARS AT THE DOOR]

CHARLIE

Excuse me, but Dr. Butler wants to see you.

Dr. RIVERA

Did she give a reason?

CHARLIE

No, just to tell you.

Dr. RIVERA

All right, thank you. Tell her I'll be there after my group.

CHARLIE

Ok, sure. I'll take her back and then I'll tell her.

[CHARLIE ESCORTS NATALIE. BOTH EXIT.]

[Dr. RIVERA EXITS]

SCENE 11 Dr. Butler's office.

[Dr. BUTLER AND Ms. METCALF ENTER]

(They begin to occupy themselves with paperwork.)

Dr. BUTLER

These FBI people are demanding all sorts of things. And they're different agents than the ones we've dealt with.

Ms. METCALF

Yes, I told you that.

Dr. BUTLER

Before they were just asking questions. Now they want records. We have to put them off – “patient confidentiality,” things like that. We can move forward with electroshock for these three here. Is she still asking questions about Samantha?

Ms. METCALF

Yes.

Dr. BUTLER

Are they? these agents?

Ms. METCALF

I don't know.

Dr. BUTLER

Because we've always had an understanding with them in the past. Now suddenly they – And we need to send this Misty over there soon. We haven't been able to because of Dr. Rivera's stubbornness. Watch her, by the way, we want no repeats.

Ms. METCALF

Yes, well I've been doing that.

Dr. BUTLER

Good. And what about Joe, where is he? what is happening there? Maybe something needs to be done.

Ms. METCALF

I think so, yes. Charlie should be here in a minute.

[CHARLIE ENTERS]

Ms. METCALF

Well – here he is. Hello, Charles – oh, I should say Charlie – he prefers to be called Charlie.

CHARLIE

Yes, hey, hello.

Dr. BUTLER

Answer no questions from any persons who come around, whoever they are, even if they show you some kind of badge or whatever. Refer all that to Ms. Metcalf.

CHARLIE

Sure. Ok. Something wrong?

Ms. METCALF

No, it's nothing. Don't worry about it. But just do as Dr. Butler says. Just come to me, and we'll take care of it.

Dr. BUTLER

Whatever it might be.

CHARLIE

Sure.

Ms. METCALF

Well that was it, Charlie. You can go back to whatever you were doing. We'll take care of things here. Thank you.

[EXIT CHARLIE]

Dr. BUTLER

Good. Let me know how it all goes. I'll be away for the next few weeks. When I get back –

Ms. METCALF

You can't just leave me to deal with this, I'm sorry.

Dr. BUTLER

You're an expert in patients' rights. Naturally you would be the one they should speak to first.

Ms. METCALF

You cannot just leave me here to deal with all this by myself, doctor.

Dr. BUTLER

I don't know what you are referring to by "all this." Your financial picture, we both know, is not the best. That's why you do the various things that you do.

Ms. METCALF

That you let me do.

Dr. BUTLER

Which of us has the upper hand here? It's amusing, isn't it? But the fact remains, I have my position – I and my husband have resources. Many. And you don't. It won't be to your advantage to make threats you can't follow through on.

Ms. METCALF

Dr Butler, we both know what you've been engaged in. Under the guise of medical research. We both know what it really is. And we both know who the patrons – shall we say – are.

Dr. BUTLER

These are very dangerous people. There can be dire consequences if they are crossed. I think that's all I need to say. We need to get rid of Dr Rivera and transfer both Misty and Natalie over to the other site.

[ENTER JOE]

Ms. METCALF

Where have you been?

JOE

I been around.

Ms. METCALF

I'll have to speak to you later about this.

JOE

That's fine. But it looks like Misty has taken an overdose. I don't know where she got the stuff but she did. We found her on the floor in the bathroom. She's in the clinic now.

Ms. METCALF

Is she all right?

JOE

We don't know. She's there and Dr. Sutzman and the nurse is with her.

Ms. METCALF

We'd better go and see.

Dr. BUTLER
Yes, of course.

JOE
Where's Dr. Rivera? I better go tell her.

Ms. METCALF
She should be in her office. Yes, tell her.

Dr. BUTLER
Yes, that's right. Let her know where her unsound treatment has led.

[EXIT DR. BUTLER AND MS. METCALF]

[EXIT JOE A MOMENT LATER]

SCENE 12 Dr. Rivera's office.

[Dr. RIVERA ENTERS AND SITS AT HER DESK]

(She is occupied with paperwork.)

(Joe appears at the door and knocks.)

JOE

Dr. Rivera.

Dr. RIVERA

Yes.

JOE

I just had to tell you, Misty, seems like she took an overdose. They're not sure how she got the stuff. Found her on the floor.

Dr. RIVERA

I see – well, is she all right? where is she?

JOE

Yes. In the clinic. Dr. Butler is there and the nurse. Ms. Metcalf too. I just told them. I was hoping to be able to talk to you a little bit.

Dr. RIVERA

Yes, all right. What is it?

JOE

I see things around here. I'm here – do my job. I talk to people, I see things. Now we got this new patient.

Dr. RIVERA

Yes, well with respect to that I need to remind you –

JOE

I know. I'm just an attendant. I know that.

Dr. RIVERA

And I would also say that your ongoing tension with Ms. Metcalf is not helpful. And finally, and this is difficult for me to say, but with regard to my patient Natalie -- I want you to keep your hands off her, Joe. Ok?

JOE

I don't want my hands on her. I love her. I know what she is. I could see, I could tell right off. A person's soul – it shows through, you see it. It's there. I've been here 20 years. I've

seen many. When all the rest is stripped away, that's all that's left. And you see it, right there. You have to know how to look. But *you* know that. I could see what she was right off. Their movement – that's what they called it – it scattered. It was crushed. But I think of it like in the springtime when you take a dandelion puff and blow on it and the seeds go everywhere. So it's still all around. And the opposition's all around. It's all still going on. I wasn't with them. I was against. I was a cop. But then different things happened – don't need to get into it. I was able to get on here. After a while, some people came to me and asked if I'd help. I could make up for some things that I did back then. I'm here. Other places too. I keep a low profile. I'm nobody. But not exactly.

(He takes an envelope out from a pocket.)

Here you have all the evidence you need. But I'm warning you. This is dangerous work. These are very dangerous people. They'll do anything to keep their system going. They feed on it in some sick way. It's right here. Maybe you really don't want to look. But it's all here.

Dr. RIVERA

Let me see.

JOE

All right. I've dealt with this before. People think they want to see these things. They think that they do because they want to know. But it isn't always the best thing.

Dr. RIVERA

Just let me see what it is.

JOE

These are some of the things that have happened to these girls, once they go over to that place. They always use the same excuse to send them there.

Dr. RIVERA

Yes, I know.

JOE

Here.

(He places photos on the desk.)

And here.

(More.)

And here.

(Again.)

Now you see. Now you know. This is what it is. This is what they do.

Dr. RIVERA

Oh my god... my god... my god....

JOE

I didn't really want to find the first girl that we looked for. Didn't want to find her body. In the back of an old car, out in a field. her hair was all caked with dried blood, and her throat was cut like you cut open a fish – slit right across from one ear to the other. There were these deep slashes all across her belly, and her insides were hanging out. I remember her legs were twisted behind like she was flying through the air, and she was staring up at the back windshield, her eyes like two dead beads. Sometimes...what they do to them, it goes on for days before they die. They feed on it in some sick way. And it's all recorded. They don't know that. Some them do know – they don't care. That's the deal. After that, they're controlled. They do what the higher ups say, no matter what. But they get to have their fun. And they get money, they get ahead. Everybody's happy. This is what it is. So they got me a job here, the people I told you about. and I see some of the same things going on, not at first. but it was after those two took over – Dr. Butler and her husband – you never seen him.

And they brought in other people. I begin to notice things. My old friends got in touch with me. Didn't want to get involved, but then I had to. No choice.

Dr. RIVERA

Dr. Butler is involved in these kinds of things? but how how how?

JOE

Her husband's in on it, but we think she's the master mind. She runs the thing, she finds the girls and then figures out ways to fix the paper work, so when they disappear, they can chalk it up as a runaway. They can't find them, they're just gone. Everybody knows that does happen, and so then they all believe her.

Dr. RIVERA

Who's 'they'? What do you mean?

JOE

The cops, the child protection, the state – you know.

Dr. RIVERA

Yes. All right. Yes. Yes, I know. I haven't wanted to look at it. I've suspected – something. There's always been something strange. The girls who disappear and are never found. Some do come back – but I knew they weren't the same. And then of course you need to have proof. There was never anything like that. How was I supposed to know what was going on?

Please, take this away.

JOE

No. You keep them now. They're yours. Hide them well, make sure. Keep them someplace safe. You need to have solid, solid proof. Just like you said. Or if you want, I'll take them back and we forget I was ever here. I can't bring the accusation. Only you can – I'm nobody here.

Dr. RIVERA

You have this.

JOE

If I have it, they can find out the whole system. If you do, they don't really know. We're trusting you not to rat us out. I've watched you from the day you came here – you didn't know that I was, but I was. I've seen many come and go. I knew you were different too. The same way she is. The both of you.

(pause)

Dr. RIVERA

I want to apologize for my rudeness in the past.

JOE

It's no problem. You have to decide.

Dr. RIVERA

All right. Leave them with me. Just leave it all with me.

JOE

Ok. Good.

[EXIT JOE]

[Dr. RIVERA sits at her desk, then gathers up the material and EXITS hurriedly.]

SCENE 13 The hallway of the clinic.

[TRACY ENTERS ALONE. THEN CHARLIE ENTERS]

CHARLIE

Where's your girl? She all right now?

TRACY

Yeah, she made it through, little snag. Don't worry about it. She in the group now, still going on – bla bla bla. Ain't going to send Misty nowhere, though.

CHARLIE

You sure we should still use her?

TRACY

Oh yeah, she'll do whatever I say. You got to let me know who they're sending over to that other place. Got to keep tabs.

CHARLIE

Yeah sure.

TRACY

They go over there, it's worse. The street's better than that, they go on the street a while, then come back in here to rest, then go back. Better than going over there, don't need to get into it.

CHARLIE

That's cool. Well at least she got someone in here who she likes – you know? I think that's a good thing. She don't have to be totally alone.

TRACY

What you mean alone? She got me. But yeah, she loves that woman like her idol. They be coming out of that group thing right about now. I played hooky again, oh well, maybe I should go hide.

CHARLIE

Whatever we do, make sure about the numbers that you tell her – Ms. Metcalf. She she watch the money like a hawk.

TRACY

Don't need to tell me.

CHARLIE

We don't want them to start catching on – certain amount of drugs, certain amount of girls – got to be a certain amount of money...

TRACY

That's right, no problem, I got it covered. But she don't know how much things cost on the street, she don't know, she never been there.

CHARLIE

Yeah I could tell that right off.

TRACY

So we tell her bla bla, she don't know.

CHARLIE

Right.

TRACY

Ok, here they are.

(Misty and Dr. Rivera have just emerged from a group session.)

[Dr BUTLER enters to Dr. RIVERA and MISTY]

Dr. RIVERA (to Misty)

Ok so I want you to just keep doing what we were saying...and make sure –

(MISTY pays close attention to Dr. RIVERA, nodding and smiling.
But then she notices Dr. Butler and smiles and waves to her.)

MISTY

Hey hey Doctor –

Dr. BUTLER

Yes, hello. Hello there.

Excuse me, doctor –

Dr. RIVERA

Yes, Dr. Butler.

Dr. BUTLER

I think I need to speak to you rather urgently.

Dr. RIVERA

Is there something wrong?

Dr. BUTLER

I think you know what might be wrong.

Dr. RIVERA

Well I might as well just say straight out. I will not co-sign the order that you insist on for our patient Natalie. There is no reason for her to be here. And I have information that her legal guardian has been, in a sense, tricked.

Dr. BUTLER

You have this information how?

Dr. RIVERA

You don't need to know that. I will not allow these kinds of deceptions to go on, and also – we do need to know what happened to my former patient, the girl Samantha.

Dr. BUTLER

I think we need to talk about these things in private.

Dr. RIVERA

Yes. I agree.

(They both move to Dr. Butler's Office.)

SCENE 14 The office. Continued from the previous scene

Dr. RIVERA

What did happen to that girl, and to the others?

Dr. BUTLER

What girl, and what others?

Dr. RIVERA

You know what I'm referring to.

Dr. BUTLER

We are dealing with very serious, with dire – dire individuals, Dr. Rivera. The consequences can be very severe. For you. For your family

Dr. RIVERA

My family is dead to me. Because of what happened – what was done to me. I've become aware of certain kinds of ... individuals. They know how to select people with a certain kind of past. They sense it. What we see in front of us, when we face each other, is only in part the present. In part it's the past, but what is in that past is impossible to know. But not for them – they have a gift. Everything they do is crafted to have a kind of resonance, like the overtones on a piano when you hold down some of the keys. I was held down. They make the chords reverberate, that's their whole purpose. When you've seen this, when you've known it, then you know what evil is. All of my family are dead to me. I will say what I have to. I will say the truth. I don't care what happens. I know what I've seen, and I can't look aside any longer from any of it. I don't care who comes to threaten me, to kill me. I'll do it anyway. This is what is called free will. Now you know. Now you don't need to doubt its existence. Because it is the thing that will destroy you.

Dr. BUTLER

I hope you know what you're doing. I doubt that you do. You are a very foolish young woman.

Dr. RIVERA

You can say what you want. I will say what I want. I will say what I have to.

[EXIT Dr. RIVERA]

[EXIT Dr. BUTLER]

SCENE 15 The visiting room.

[LOUISE enters and sits. Then Ms. METCALF enters and sits. She carries papers with her. After a moment, NATALIE enters.]

NATALIE

You have to give me the documents to rescind the power of attorney. If you don't cooperate –

LOUISE

That's fine – and if you're going to start in again with all your accusations, I'm just going to leave right now. Ok?

NATALIE

I'm sorry, but you've forced me into this.

LOUISE

Oh yes, of course, so here are the papers.

(Ms. Metcalf notarizes the document.)

Ms. METCALF

Yes, I have them here. In fact, there is a deadline for how long they can hold someone for observation.

LOUISE

And so, your time has elapsed.

Ms. METCALF

That is true. In addition, Dr. Rivera has refused once again to co-sign the treatment order.

LOUISE

So there's no need for all this fuss, after all. Time's up. They can't keep you anyway. There – your power of attorney is returned to you.

Ms. METCALF

You can leave now, if you want. Dr. Butler recommends against it, as you know.

NATALIE

Yes, I know. I can leave. Time's up. It's all over. No need for all the fuss. It's all so simple.

LOUISE

Ms. Metcalf, would you let us alone briefly?

Ms. METCALF

Of course. I'll be in my office when you need me. (She rises to leave.) Nice to have met you.

LOUISE

Yes, nice to have met you.

[Ms. METCALF EXITS.]

NATALIE

You were going to have me committed. Permanently. Who are you working for, Louise?

LOUISE

As I said before, if you're going to start in with all your accusations –

NATALIE

Why this particular hospital, Louise?

LOUISE

It was recommended.

NATALIE

Yes, I'm sure it was.

Charles. He was murdered, wasn't he?

LOUISE

I don't know

NATALIE

Who did it?

LOUISE

I don't know.

NATALIE

You don't know?

LOUISE

I don't know! There have been many complications. You've been in your own world, and you don't understand!

NATALIE

Have you spoken to Dr. Rivera?

LOUISE

No, I have not.

NATALIE

I don't believe you. I think that you did, and that she told you...certain things. Or that you've known about it, somehow.

LOUISE

I don't know what you're talking about.

NATALIE

We have to do something, Lou.

LOUISE

Natalie, please give it up now. Rest. You've done enough. Don't you realize? Hasn't this taught you anything?

NATALIE

No. Never. Especially not now. It's even worse than I'd thought. The evil is worse. How far it's all gone, and all because of giving up.

LOUISE

Where does it end? What good has it ever done? Never mind Charles. He at least knew what he was getting into. Look what happened to your own son. Haven't you learned anything?

NATALIE

My son was a hero. And he did what he had to do. No one could intimidate him, no one could make him afraid. His spirit is always with me. Charles was murdered, wasn't he? What did you know about it, Lou?

LOUISE

I really don't know anything about it. Natalie, I don't know what these others are doing. Really, I don't. I only know certain things. It's always very limited. I only do what I'm told. And I don't know what you're talking about – some of the things you mention -- whatever it is. It can be very dangerous to look into certain things. You don't understand.

NATALIE

No. I do. Don't you remember all the things we did? The 10 Points – what great ideas they were! It was incredible. Ten things that every human being should have. But now I know that there are more than ten. There are many things.

Good bye, Louise.

[EXIT NATALIE.]

[EXIT LOUISE after a moment.]

SCENE 16 The hospital seems empty.

[CHARLIE enters with guitar. He sits and tunes.]

[Enter TRACY]

CHARLIE

Hey. What's up. How's your girl?

TRACY

She's all right. Yeah here she is now. Hey sugar.

[ENTER MISTY]

MISTY

Hey Tracy.

TRACY

So you ready to work? get out there now pretty soon ok? Anybody around, anybody listening? Hope not.

MISTY

Yes, sure of course. You know. I told you I'll do what you want me to do.

TRACY (to Charlie)

There see. It's no problem. We're pros, she's a pro. Don't worry.

CHARLIE

Heard Dr. Butler's all of a sudden on leave, or whatever they call it. She's gone somewhere.

TRACY

Yeah something like that.

MISTY (she sinks down, as tough overcome)

Oh god oh god oh god...what's going to happen now?

TRACY

Hey baby, what's wrong?

MISTY

I don't know, I don't know.

TRACY (to Charlie)

Yeah she get like this sometimes. Don't worry about anything, ok? (to Misty)

MISTY

No, I know....

TRACY

I'm here, I'll take care of everything.

MISTY

I know, I know you will. And I'll do whatever you say, Tracy. I promise. I always will. Just don't leave me, ok?

TRACY

You know I'll always take care of you, ok? I'll always look out for you, you know. And you know, on the street, you really need that. Oh, yeah.

MISTY

Yes, Tracy sure. You've been good to me. They gave me stuff and it wasn't good for me, and I'm different now. I'm just, not the same. Really. You've always been good to me.

TRACY

That's right. That's right. That's right. Now just relax.

MISTY

Dr Rivera...now she was different.

TRACY

Oh yeah, she was nice, we liked her. I used to skip her group all the time, she get mad.

MISTY

I loved her, she was different. She taught me things.

CHARLIE

So where she at? She go off somewhere too?

TRACY

Yeah, they say she quit. No one know where she is. She just gone. Seems like she lit out of here –

[Enter Ms. METCALF]

Ms. METCALF

I have some strange and tragic news. Joe or attendant has been shot and killed. In a strange incident. I don't know how this could happen, I don't know how how this could happen. And that Butler just leaves me alone with all this.

TRACY

What happened to him?

Ms. METCALF

He was shot outside a bar downtown late last night. That's what they said. But it seems like there's some confusion. And she just leaves me here – and the FBI coming around and now the police.... All right, make sure any drugs that might be around – you know what I mean – disappear. Now. And clean the place up. And we have to make sure she's going to be coherent.

TRACY

She's fine.

Ms. METCCALF

And not looking like a street walker all the time.

TRACY

No problem. You don't like our sense of style. That's cool.

Ms. METCALF (to Charlie)

Get these two back to their room. I have to go now.

[EXIT Ms. METCALF]

CHARLIE

Place should be closed down, that's what I think.

Let's go. (taking Misty by the arm)

MISTY (She pulls away from him.)

No.

No.

The human bodies rising, rising up –
We have to spread our arms and our legs
And burn,
We have to, and burn and burn –

CHARLIE (attempting to lead her away)

Ok ok ok

TRACY

Don't worry, she'll be fine. She'll always do what I tell her.

CHARLIE

Yeah, I hope so. All right now, come on now. (trying again to lead her off)

MISTY (She pulls away again.)

No.

No.

And the sky's an immense blue locket

Cracked open to reveal -- the sun -- the beating burning heart!

And inside the sun there is a mouth speaking its words, words!

Shouting out its light and heat out to the face of the earth

That's blistered over with all the hills.

And we'll walk out there one day.

We'll walk out free and all the arms and the legs of all the people, all their bodies...

TRACY

Come on, honey, come on. We're going now.

MISTY

All right.

TRACY

Come on, baby, come on.

MISTY

All right.

CHARLIE (leading her)

Yeah that's it.... all right come on, come on....

[EXIT ALL]

CHARLIE (singing)

"Well my home is in the delta,

Way down that lonesome road...

(heard off-stage)

You know I'm leaving Chicago,

And I sure do hate to go....

End of Play